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THE LIGHT OF TRUTH

OR

SIDDHANTA DEEPIKA.

A Monthly Journal Devoted to Religion, Philosophy, Literature, Science, &c.

Commenced on the Queen's Commemoration Day, 1897.

VOL. I. } MADRAS, NOVEMBER 1897. { No. 6.

TRANSLATIONS.

TIRUMANTRA BY TIRUMOOLAR.

(*Continued from page* 76).

மண்ணளந் தான்மல ரோன்முதற் றேவர்க
ளெண்ணளந் தின்ன நினைக்கிலா ரீசனை
விண்ணளந் தான்றன்னை மேலளந் தாரில்லை
கண்ணளந் தெங்குங் கடந்துநின் றானே, (கங)

13. Vishnu who measured out the earth, and Brahmâ residing in the Lotus, and the other Devas, though they have been thinking of Siva for immeasurable time, have not been able to think out Siva. None has measured out Siva transcending all heavens, with the intention of His eyes; Siva sees all and sits above all, pervading all.

This verse gives another reason for Siva's superiority. Reference is herein made to Vishnu occupying the whole earth with a foot of His with a view to crush the Emperor Bali. Such a great being as Vishnu could not find out the foot of Siva in spite of effort in that direction. This story is explicitly referred to in *Sarabhopanishad*:

Yat padambhoruga dwandwam, mrigyate Vishnu nadhuna, Stutva stutyam mahesàna mavang manasa gôcharam, Bhaktya namrîtanôr vishnoh, prasada makorôdvibhuh.

This high authority explicitly says that Siva is beyond the reach of word and mind and His two lotus feet were sought for by Vishnu; and being unable to find them out, Vishnu praised Siva with devotion and worshipfulness, and Siva showed Grace to Him. In this connection omission is made of a reference to Brahmâ seeking the head of Siva while Vishnu was engaged in seeking the lotus feet of Siva. These stories have an esoteric significance. In the human body, the part between the knees and the upper extremities of the thighs, forming as it were a square and so having four faces, is the part ascribed to Brahmà. The triangular part above it is the part ascribed to Vishnu. In the course of Yoga-practice, the practitioner has to conceive himself as Brahmam, conceives Brahma who in substance is identical with himself; and in seeking for a knowledge of Siva who is seated in Brahmarandhra (*Turyateetam Param Brahma Brahmarandhretu rakshayet*) he has to rise up through Brahma Nadi or the tube in the spinal nerves up to Brahmarandhra. The same practitioner has to descend from the triangular seat of Vishnu to the square seat of Brahmâ for the same purpose. Thus Vishnu has to descend and Brahmâ has to ascend in order to see Paramatma. He, as has been said, is unreachable by word and mind, but reachable by concentrated devotion which secures His Grace and thereby reveals Him to the devotee. As is observed in *Bhágavata*, spiritual Jnànam resulting from yoga-practice is dependent ultimately or at least in part on the grace of Paramatma. *Trisikhabrahmanopanishad* enumerates the various seats of Dhyana in the body from the toe in the foot to Brahmarandhra in the head in the ascending order. This does not clash with the view we have expressed. Enumeration of Dhyana-centres in an ascending order with reference to physiological position does not conflict with the order of spiritual development in the course of yoga-practice.

கடந்துநின் றூன்கம லம்மல ராதி
கடந்துநின் றூன்கடல் வண்ணனெம் மாயன்
கடந்துநின் றூனவர்க் கப்புற மீசன்
கடந்துநின் றூனெங்குங் கண்டுநின் றூனே. (கச)

14. Brahmâ stands far beyond (far superior or far great); Vishnu further on Brahmâ (superior to Brahmâ) and Siva further than both, superior to both; Siva sees all everywhere.

As shown in the translation this view is capable of double interpretation of the sense indicated. In the Purana there is a reproduction of the Vedic text from *Sarabhopanishad* regarding relative superiority already quoted. The other sense is one based on *Brihadaranyopanishad* and forms a third reason for the superiority of Siva. According to the last mentioned Upanishad, the world of Brahma is situated *below* the world of Vishnu, and the world of Vishnu is situated *below* the world of Siva, and further those worlds are related to one another in the same way as warp and woof in a cloth. The cross thread represents the particular world of a particular deity and deva. The longtitudinal thread represents the extent of influence and permeation of a particular deity not only in his own region but also in the region appropriate for deities below himself. In this sense too the region of Siva is higher than the region of Vishnu and Brahma, and His influence extends not only all over His own dominion but it also permeates through the dominions of Vishnu and Brahma.

ஆதியு மாயா ரையுட லுண்ணின்ற
வேதியு மாய்விரிந் தார்ந்திருந் தாரருட்
சோதியு மாய்ச்சுருங் காததோர் தன்மையு
நீதியு மாய்நித்த மாகிநின் றூனே. (கரு)

15. He was the Beginning, is the Hara (The Destroyer), is Brahma or the Being knowing from within body. He is the light of grace of those who are unfolded and settled in a condition of peace. He is non-compressible, all-expanding nature. He is an embodiment of Justice, and He is eternal.

The only part requiring comment in this verse is His being a light of grace to those who are unfolded and settled in a condition of peace. A yoga-practitioner is unfolded as he expands his idea of self, confined to his body, to everything in the universe, and this idea of self as co-extensive with the universe and Paramatma receives a real and practical sanction only in the peaceful and settled condition of Samadhi.

கோறு குலாவிய கொன்றைக் குழற்சடை
மாது குலாவிய வாணுதற் பாகனை
யாது குலாவி யமரருந் தேவருங்
கோது குலாவிக் குணம்பயில் வாரே. (கசா)

16. Devas praising Him with Jata (matted hair) wearing Kowrai flowers shining with petals, with sakti incorporated with Him, with the fore-head eye ever living in Him, will get rid of their sins and experience great benefits.

The meaning of Jata as representing innumerable luminous rays emanating from Him as a central mass of light has been already given *Hiranya Smasru, Hiranyakesa* (*Chandagyopanishad*). Some explanation is needed of Kowrai flower. I happened to express in my contribution to one of the issues of the *Siddhanta Deepika* (probably the first No.) that the reference to Kowrai flower implies suppression of desires. This view was declared wrong in its Tamil edition, and the writer who contributed the Tamil version observed that in case an esoteric meaning is deemed necessary for the flower, it resembles Pranava in apperance, and so it may stand for Pranava. He also took objection to my explanation, as erroneous on the ground that the idea has been expressed already in a prior verse. He finally asked us to accept the conclusion that Siva wears the flower in its physicial and literal sense.

I do not see how the flower bears any resemblance to Pranava. I will be very much obliged to him if he can quote a single authority in support of his observation. My view is certainly supported by authority. The name of the flower is certainly derived from the root கொல் (to kill). In Sanskrit, the flower is (*Aragvadha*); the tree *Cassia Fistula* largely used in medicinal recipes—*Lingabhatteeya* and Aptè's Sanscrit-English Dictionary; and it is called Aragvadha for the two reasons given in *Lingabhatteeya*:

The flower is called *Aragvadha* as it kills skin disease which makes the hand red (including Leprosy). The flower is called Rajavriksha (king of trees) as it kills the king of diseases or the chief disease. The chief disease is stated to be Samsara in *Gopala Poornatapinyupanishad*. Here mental diseases and physical diseases are identified with the ocean of Samsara. According to *Mahopanishad* "It is Chitta (Desire) that constitutes Samsara, spoiled by attachment or disease and sorrow or misery." The same Upanishad further on says "my firm conviction is that the distribution in diverse affairs is Samsara." VAGBHATA in addressing his introductory verse to Iswara describes Him as the Primeval doctor or Vaidya. He describes God as the original doctor who kills the disease of attachment &c. Nothing can be a greater disease than Samsara which is necessitated by desire replete with ever-recurring and ever-crowding miseries. Desire &c. is the worst disease possible for man, and Kowrai flower referred to as an effective medicine for the same, means nothing more than the suppression of Desire &c. As *Mahopanishad* says, Nirvana is non-desire. As a Rajavriksha, it kills skin disease in the hand. The disease of Rajas which necessitates the infinite round of Samsara is called a skin disease as it affects Siva without affecting Paramatma, but being in touch with Paramatma. The skin implies all the senses which are just the modifications of the sense of touch, and so it implies all the desires enjoyable by all the senses, and then the skin disease becomes in fact the disease of desires. It is called a skin disease reddening the hand as desire develops Rajôguna more than any other Guna. Desire is called a skin disease in the hand as it is our usual way of stating anything which is unmistakable (உள்ளங்கை நெல்லிக்கனிபோல்). This is itself an Upanishadic idea and has its exact counterpart in one of the Upanishads. The verse under comment tells us that the forehead eye of Siva is ever living, that is, His eye of Jnana (spiritual) is ever active, ever asserting itself, and this is possible only in Samadhi, which, defined by *Mahopanishad* in reference to desires, means an attitude in which attachment or desire, hatred &c., have dropped. Siva as Paramatma or a personal being absorbed in ever-living spiritual Jnana cannot be said to wear a physical flower, and the idea is out of question at such a stage. We have authoritative Vedic interpretation itself for Bilva leaves which Siva is said to wear as

much as Kowrai flower—Aragvadha flower (*Vadha*-வகால்), and in the light of this interpretation by a parity of reasoning we may be permitted, I think, to give an esoteric significance to Kowrai flower as I had occasion to do in a former contribution and as I persist in so doing in this contribution.

Bilva is called *Trisuparna*, literally of three leaves. According to *Pasupatabrahmopanishad*, Hamsah (breath) internal, all-pervading internal, is the half-form. The word internal is twice repeated in the Vedic text to show that it first goes into the lungs and thence it goes further inwards with the blood. Breath inward alone is recokned the leaf-form Hamsah, and thus it is clear that Rêchaka, Pooraka and Kumbhaka processes alone are referred to in the text. These three processes are the three leaflets in a Trisuparna or Bilva leaf. I shall refer to these processes in full later on in the sequel. The three leaflets in a Trisuparna or Bilva leaf being the processes of Pranayama, the question is whether Siva wears them, and if so in what sense. Paramatma is *Aprànah*, without Prana (*Prasnopanishad*).

Siva as identical with Paramatma cannot wear Trisuparna as He is devoid of Prana. Siva as a personal being has Prana and consequently he wears it. TIRUMOOLAR uses the word Siva both as identical with Paramatma and as identical with Rudra. It therefore behoves us to see in what sense Siva as Paramatma bears or wears Prana. According to *Pasupata Brahmopanishad*: *Brahma swaroopô Hamsah*, that is "Hamsah (Prana) is the form of Paramatma." This is affirmed in so many places in *Chandogyopanishad* and other Upanishads. Paramatma can bear his own form which is Hamsah or Prana or Suparna, or Bilva. According to *Pasupata Brahmopanishad* again: *Hamsa pranavayôrabhedah*, that is "Hamsah and Pranava are not different from each other." Pranava is the name of Paramatma or His symbol, why Paramatma Himself (*vide Chandogyopanishad*, the very beginning). Cannot Paramatma bear Himself or His own transformations?

According to *Bhasmagabalopanishad* the three leaflets in a Bilva or Trisuparna represent the three Vedas. Vedas are embodiments of Jnana, and so Paramatma bears Jnana, for He is Sat, Chit and Ananda. Trisuparna, though divided into three leaflets, is after all one and the same leaf in nature, and Jnana in Paramatma is not divided but continues one and the same, non-dualistic in character. In ceremonial Yagas implying dualistic conception, the three Vedas play their own respective parts. The *Ric* is employed in inviting the Devas and the presiding Deity; the *Yajus* is employed to praise them when they arrive in pursuance of our invitation, and the *Sama* is sung to please them. In understanding the same with reference to its esoteric side, the *Ric* invites the Self buried in the flesh and so afar off from us; the *Yajus* praises the Self as the multifarious forms found in the universe, and the *Sama* phases, it with Brahmananda on altruistic grounds. The functions of these Vedas are essentially the same. The *Ric* asserts the Reality of Atma or Paramatma alone; the *Yajus* praises Him as everything and thus confirms the *Ric* idea by illustration, and the *Sama* indicates the bliss attendant on such a knowledge. Thus all the three Vedas indicate the same idea of unity and reality of Atma or Paramatma and the Jnana-form bliss in Him on the basis of non-dualistic spiritual Jnana. It is thus plain that Paramatma bears Trisuparna indicating the three Vedas. Except in the Tirobhavam period, Paramatma not only lives as such but in certain forms, with Prana as His body (*vide Chandogyopanishad*). So He bears the Bilva or the body of Prana. Siva as identical with Rudra, is a personal Being, and as such can bear the physical leaf. But the probability is that the Puranic idea is more esoteric than exoteric. Rudra is admitted by the Yogi of Yogis, and according to TIRUMOOLAR, He has an ever-living fore-head eye or the eye of Jnana. Evidently, such a great yogin cannot derive any pleasure or can have no incentive in wearing Kowrai flower or Bilva in a physical sense. Trisuparna is called Bilva as it removes the sins of persons who have regard for them in a religious way. This is explicitly asserted in *Lingabhatteeya*. The power of Pranayama-practice in removing sins is emphatically asserted in several Upanishads, in *Sootasamhita*, in several Smritis and Puranas. Trisuparna has several symbolic meanings. For instance, Lakshmi is adored as *Bilvanilayàm* (or one seated in Bilva). The seat of Lakshmi is Trikona or a Triangle. Trisuparna represents a triangle. It is needless in this connection to give all the symbolic meanings of Bilva or Trisuparna. If Siva can wear Bilva or Trisuparna in an esoteric sense, can he not wear Aragvadha in a similar sense?

The objection on the ground that the esoteric idea is simply a repetition is worth nothing if we bear in mind that repetition of several things in several places is found in *Tirumantra*. There is esoteric meaning for Nirya (மான்-Deer) &c., borne or worn by Siva.

The effect of the Upasana of Siva is said to be clearance of *Mala* (impurity) and the attainment of benefit constantly experienced or repeated. This part of the verse will be discussed in another connection in full.

காய மிரண்டுங் கலந்து கொதிக்கினு
மாயங் கத்தூரி யதுமிகு மவ்வழி
தேசங் கலந்தொரு தேவனென் றெண்ணிலு
மீச னுறவுக் கெதிரில்லை தானே. (கஎ)

17. Though garlic, white and red, boil together, the smell of civic rises above their smell in and through it. Though there is only one Deity (or Chit-resplendent Atma) pervading all bodies, there is nothing equal to the friendship of Isa, as Siva.

This verse is intended to show the superiority of Siva by means of an analogy. The three smells, viz., the smell of white garlic, that of red garlic and that of civic, correspond to Brahma, Vishnu and Rudra. Each smell is strong by itself and the fragrance of civic (Kastûri) is so strong as to assert itself above the smell of white or red garlic or both, when smelt in and through the same. This is in fact the test for finding out genuine Kastûri. Similarly, though Brahma and Vishnu are great and powerful, still the greatness of Siva is greater than that of Brahma or Vishnu, or both jointly, and so there is nothing equal to the friendship of Siva. TIRUMOOLAR acknowledges that the same Paramatma is found in or pervades the Deity, and notwithstanding this fact, he tells us that just as the smell of Kustûri which in supercession of the smell of garlic white and red, appears foremost, the power of grace of Siva stands forth foremost. There is one beauty in the analogy which cannot but be referred to. The color of red garlic represents the Rajôguna of Brahma whose color is red. The color of white garlic represents the Satwaguna (external) of Vishnu. and the color of Kastûri, which is black, represents the Tamôguna (external) of Rudra. The difference in odour represents the internal character of the Trinity.

அதிபதி செய்த வளகைக் வேந்தரை
நெதிபதி செய்த நிறைதவ நோக்கி
பதிபதி யாதரித் தாக்கம தாக்கி
யிதுபதி கொள்ளென்ற வெம்பெரு மானே. ()

18. It is my Lord Siva who, in view of the strong Tapas by Kubêra, the Lord of riches, ruling from Alakapuri, supported his kingdom and strengthened and enriched the same and blessed that in his devotion and tapas, Kubêra should continue in the condition of affluence and power.

Verse 16 states in general terms the benefit accruing from the Upasana of Siva. This verse gives a special instance of grace shown to Kubêra by Him for his devotion and tapas. While the world of the Devas which is under the special protection of Vishnu is ever open to aggression by Asuras, the world of Kubêra, full of affluence and riches is free from such attacks, being under the protection of Siva. Even Brahma and Vishnu have been, it is said in Puranas, molested by Asuras. No doubt it is said in our Puranas that Siva gave an Asura the blessing that on whosoever's head he (Asura) placed his hand, his head should burst and he should die, that on getting this blessing, he pursued Siva Himself to place his hand on His head in order to kill Him, and that on His running away, He took shelter under Vishnu, who by His Maya made the Asura place his hand on his own head which thereon split and brought about his death. This story is to be understood in its esoteric sense and not literally. It means that a person of murderous propensity, however powerful might have been his Tapas in prior days, cannot catch hold of or find out Siva, that Siva is indestructible, that Siva recedes from him whose character is Tamasic, who thinks that by destroying head, he can destroy Atma, the all-powerful, ever-existent and invulnerable, and that a person who confounds body with Atma kills himself and thus becomes *Atmahanah* (self-killer) condemned by *Isavasyopanishad*. Siva takes shelter under Vishnu as He is according to *Krishnopanishad* an embodiment of *Ajnya Vaishnavee maya*. The Asura as an offshort of one of the features of Maya must be vanquished by the all-powerful Vaishnavee Maya, and in regard to such an individual, Siva or Paramatma takes shelter under Vaishnavee Maya (the all-embracing Maya), hides Himself behind the thick curtain of this all-comprehending Maya. Is it proper for Siva to give such a gift of power to the Asura who applied for it with a view to kill everybody on whose head he placed his hand ? Asura is an embodiment of all evil propensities (*vide* Sankara's commentaries on *Chandogyopanishad*) and all those who were touched by these propensities must meet death and destruction. Unless Siva or Paramatma gave this power of destruction to evil propensities in touch with individuals or influencing their intent, will, and deed, an evil will cease to be an evil, and so the very object of introducing evil in the universe will be defeated. Why should Siva Himself run away from the sight of evil which He Himself introduced in the world and blessed with a power of destruction in respect of all affected by it ? Siva as a Personal Being is subject to all the ills to which flesh is heir to, and in order that He might keep Himself from the dangers of evil, in the form of wicked propensities or illusory dualistic notions, confounding body with Atma, He has to fly away from the sight of evil.

Can we not apply similar esoteric interpretation in the case of Brahma and Vishnu and give them pre-eminence over and above Siva ? No. Brahma and Vishnu are beset with Mâyâ which is the greatest evil so far as their individual selves are concerned. Being subject to the greatest evil, what avails it to vanquish subordinate evils ? Vishnu no doubt puts down subordinate evils which are turned in unjust aggressive directions, but He fosters Mâyâ in regard to self, when the evil propensities are not directed in aggressive ways to the injury of others. For instance, Banasura was overflowing with Ahankar, and Krishna did not interfere with him till Aniruddha was stolen away and kept in custody by him. When this wrongful confinement took place, Sri Krishna took Himself to his slaughter. The same may be said of Râvana, Jarâsandha, Duryodhana and a host of others within the domain of dualistic conceptions. Vishnu fosters them in so far as they are limited to just and proper Dharmas regulating intent, will and deed in practical life, conducted on the basis of dualistic notions, and with this object He even incarnates Himself every Yuga; whereas Siva not mindful of these Dharmas as really due to Adhyastha (illusion), ever takes Himself to spiritual Jnàna and so to the destruction of everything within the domain of Adhyastha. The Symbolical forms of propitiating these deities indicate the above destruction. Whereas Vishnu likes or is propitiated by Tulasi leaves, Siva likes or is propitiated by Trisuparna or Bilva leaves. The Tulasi leaves come out in sets of two on parallel axes indicating thereby the ever-recurring parallel course of dualistic illusions, whereas the Bilva leaves indicate the Triune principle establishing unity among seeming diversities. While Vishnu has to vanquish Adharmas or evil propensities turned in improper or unjust directions, for the purpose of maintaining Dharmas or evil propensities turned towards good, Siva disregards both as illusory, and desires in Himself the Sovereignty of Atma Jnána and freely interprets it to those who seek the same by Him. He is *Buddhi vivardhana kârana lingam* as the Great Sankara beautifully expresses Himself. Even for putting down evil turned towards Adharma, Vishnu has to put forth a huge struggle. He is not able to put it down without such a struggle. I regret I deferred the discussion of the effect of practising the Upasana of Siva relatively to that of practising the Upasana of Vishnu and other Devas to a future occasion. It may be stated in this connection that higher spiritual or Atma Jnâna is solely within the gift of *Siva* and His upasana alone will lead to it. The Upasana of Vishnu may secure riches, may gain a seat in the world of Vishnu, may take the disciple near Him, and may give him His form, but His upasana does not suffice to give him spiritual Jnànam and gain him the highest condition of Sâyujya. According to *Chandogyopanishad* there is nothing greater than Atma Vidya, and the whole sublunary wealth in this ocean-girt earth is not equal to it. According to *Annapoornopanishad*, the profit of Atma is the greatest profit attainable, and this can be reached only by spiritual Jnàna within the gift of Siva. The Upasana of Vishnu has not conferred on the disciple the same extent of influence and affiuence as that of Siva. Vishnu's gift of affluence to Kuchêla, to Indra and others is nothing when compared to Siva's gift to Kubêra. In the case of Kubêra, not only riches were given, but also the great wealth of devotional Tapas was given concurrent with the gift of riches. It is on account of Vishnu's incapacity to give us higher Jnânam and thereby Sayujya, getting rid of Samsara, *Sarabhopanishad* tells us *Tasmát Sarvàn parityajya dhyeyân Vishnvadikan suran, Siva eva sadadhyeyah sarva samsara mochakah*: that is, it asks us to give up the Upasana of Vishnu and other Devas and to carry on the Upasana of Siva, who is alone competent to rid us of the rounds of Samsara. *Chandogyopanishad*, after describing the motion of the sun and his rising and setting in the cities of the four Dikpalakas, states that the duration of life in the city of Kubêra though double as much as in Samyamani (the

City of Yama) is half as much as in the city of Varuna. This limitation affects the history of those who are lifted into the world of Kubêra for their deeds on earth, but it does not affect the condition of Kubêra at all. It should be carefully borne in mind that the Upasana of Vishnu as Paramatma is efficacious in gaining the higher spiritual Jnàna and thereby salvation in the form of Sâyujya. At the same time the Upasana of Vishnu as Paramatma is different in effect from the Upasana of Vishnu as a Personal Being. We see in Puranas and in Itihasas that Vishnu showed His form to His disciples, but nowhere do we hear of His having taken His disciples in Himself. This is one of the reasons why Vaishnavites give up what is called Sayujya salvation. In *Ramottaratapinyupanishad*, it is said that Siva with a bull-flag, practised the Upasana of Rama, and Rama appearing before Him asked Him to request of Him any Vara or gift from Him and told Him, He would give Him the same; that Siva asked Him the following gift: *Manikarn yam mamakshetre, Gangayamva tatepunah, Mriyate dehitajjanto, Muktikanto varantaram.*

S. RAMASWAMI IYER, B. A., B. L.

(To be continued.)

SIVAGNANA SIDDHIAR

OF

ARUL NANDI SIVA CHARYAR.

REFUTATION OF (SAUTRANTIKA) BAUDDHA.

(Continued from page 106).

34. As the world is a product like a pot, we require a first cause like a potter. Vedas and Agamas are the most ancient works in Sanskrit, teaching our duties in regard to the four great Purusharthas and they enlighten our understanding and action. As these words had at first been promulgated by the greatest gods and seers, a properly qualified teacher should be found to teach their meanings. We require a witness for attesting the truth of the Vedas themselves. Such a person and author of the Vedas is the Supreme Siva.

35. You said that trees (Vegetable kingdom) are lifeless. They have life, as they fade when they are not watered and grow when they are watered. If not, even dead trees must grow by watering them. It is the nature of bodies with life that they grow with food and decay without it. If you say that the trees have no life as they have no external organs, you forget that eggs and spawn which contain life have no sense organs. If you say that when the eggs are hatched at least, the animals come out with organs, but we do not see this in the case of trees, know that trees have flowers and fruits, they have organs and life.

36. If you ask, whether one life divides itself into many, as when we cut the branch of a tree and transplant it, no; souls enter into seeds, roots, branches and the eyes of trees, as their womb and are born. If you say that oviparous and filth-born animals have the power of locomotion after birth and the trees have not, then why don't lame men and animals walk. The variations in creation are infinite.

37. O Bauddha, you assert that it is no sin to eat killed meat. Does not the sin attach on your account to those who kill animals, knowing that you will eat their meat? If you were not known to eat, no body would kill animals and offer it to you. If you again say that it is only those who kill are blamable, where is your charity when you earn sin for your own kind host. Why don't you offer meat to your God? When you despise your own body as unclean, where is your sense when you eat the flesh of lower animals?

38. If you say that sentience is again born as the shade of an umbrella and the image in a mirror, then know, these shadows will disappear with the umbrella [illegible] thing itself. So, when your five Skandhas die, the sentience will also die and not be born and there will be none to attain Nirvana. If you say that the sentience is again generated from the embodiment of Karmic memory as the waking intelligence after dream-sleep; then, the spawn, and the eggs and the blind man will indeed attain Moksha after losing their vitality. Hence, the soul will never be separate from the body.

39. O Bauddha you defined your Mukti (Nirvana) as the annihilation of the five Skandhas and their asso-

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35. We knew that the Buddhist's logic and Psychology were faulty enough but never knew ere this, that their Biology &c., was also faulty. Hindu philosophers class the vegetable kingdom with living organisms possessing only one sense, namely touch. European scientists have now no doubt about the point and the characteristics of plant life are most analogous to animal life, and they are most varied and curious, nay, they manifest such adaptations to conditions and circumstances, displaying the greatest intelligence. And if we want to study God's handiwork, we could not find a better and more beautiful subject than plant-life. The root and fibre and bark in plants correspond to the alimentary canal in animals; the leaves to the respiratory organs; the flowers (containing the Pistil (ovary, style and stigma), and stamens (filaments and anthers) to the reproductive organs. Most flowers contain both organs in each flower. In some plants the male and female flowers are different, the commonest example of which are supplied by the gourd species, (சுரை, பூசனி, பீர்க்கம் &c)., There are also separate male and female plants, as the female and male palmyra. Of all the flower shrubs, the orchids are the most wonderful in creation, possessing every variety of form and adaptation to needs. There are some most beautiful specimens in the Ooty Government gardens, one of which is of the exact shape of an insect (வண்டுப்பூச்சி) which is itself a mimic, but in most gorgeous colours. These flowers mimic birds, doves, pigmies, &c., &c.

ciated sentience and the burning up of desire and sorrow as lighted camphor. We ask who it is then that attains Nirvana? You reply that there is none. Then who feels the Bliss of Nirvana? If it is the sentience born of the five Skandhas, then, it cannot die, and cannot lose its body, and you will never release yourself from Bandha nor attain Moksha.

40. Hear our idea of Mukti. Our Parameshwara, who is eternally pure, the supreme, the immutable, all-intelligent, all-powerful, and all-beneficent, appears as the Divine Guru to him who is balanced equally in good and evil, (இருவினையொப்பு) and grants his Grace (சத்திநிபாதம்) after burning up all his evil by his Eye of Gnan, destroying thereby his external and internal senses, and showing them the four paths of adoring Him, lifts them by his hand of Grace, out of the slough of birth, into eternal Bliss.

அநாதிமுத்த னாய்ப்பரனா யசலனாகி யெல்லாம்
அறிவுதொழில் அனுக்கிரக முடையவரன் கன்மம்
றானிகமற் றொத்தவிடத் தேசத்திநிபாத
றழைவித்து மலங்களெல்லா றுங்கநோக்கி
மனாதிகா ணங்களெல்லா மடக்கித்தன்னை
வழிபடுநல் லறிவருளி மாக்கருணைக் கையால்
இனாதபிறப் பிணினின்று மெடுத்துமாறா
இன்பமுத்திக் கேவைப்பன் எங்கள்முத்தி யிதுவே.

YOGACHARA BAUDDHA'S STATEMENT.

1. The Yogachara, not thoroughly learned in Philosophic lore, states that it is Buddhi that is evolved as the senses and the forms of perception and that this intelligence is manifest only when in union with the sense experience (Vadana) and that intelligence is formless, and affirms therefore that the world is a dream and intelligence (Buddhi) is alone Sat.

HIS REFUTATION.

1. You asserted the existence of Buddhi and something else which you called sense experience (Vadana). They must be different according to you. If not, say that Buddhi and sense experience are one and the same. If so, know, that Vadana is the renewed activity displayed by the Buddhi when induced by Râga (desire), it once unites with sound, light &c. Dreams arise in the mind after an original perception.

2. If you say that Intelligence is the body, then I must exclaim, 'I am the body.' These are different. If you say they are different and the intelligence stands apart from the body and the universe, no; when the body is united to the intelligence, the intelligence will not be apparent, as the crystal is lost in the colours reflected in it.

J. M. NALLASWAMI PILLAI, B. A., B. L.

(To be Continued.)

TAYUMANAVAR'S POEMS.

(Continued from page 108).

பாரொடுநன்னீராதி யொன்றொடொன்றாகவே
பற்றிலயமாம் போதினில்
பரவெளியின் மருவுவீர் சற்பாந்தவெள்ளம்
பரந்திடினதற்குமீதே
நீரிலுறைவண்டாய்த் துவண்டுசிவயோகநிலை
நிற்பீர்விகற்பமாகி
நெடியமுகிலேழும் பரந்துவருவிக்கிலோ
நிலவுமதி மண்டலமதே
ஊரெனவிளங்குவீர் பிரமாதிமுடிவில் விடை
யூர்தியருளாலுலவுவீர்
உலகங்கள்கீழ்மேல தாகப்பெருங்காற்
றுலாவினற்றாரணையினான்
மேருவெனவசையாம னிற்கவல்லீருமது
மேதக்கசித்தியெளிதோ
வேதாந்தசித்தாந்த சமரசநன்னிலைபெற்ற
வித்தகச்சித்தர்கணமே. (௫௧)

59. O The Host of Siddhas of Divine powers who have attained the noblest order of viewing the Vedanta and the Siddhanta alike! I would now disclose your situation at the end of a *Kalpa*: when the elements *earth*, *water*, &c. dissolve and disappear into one another, you will soar high in the sky; and if

2. The Yogachara is the follower of the Mahayana School and called as such Mahayanikan in Tamil works. The founder of this School was Asanga or Vajra Satwa and it was introduced into China from Ceylon about 720 A. D., by Vajrawati whose great pupil was Amoga, Pu-kung. This is called the Tantra School and they borrowed their rituals from Brahmanism and Shaivism combining with the doctrine of Dhyana Buddhas (of Nepaul) and the Mahayana Philosophy. (Edkins).

Vadana is what is usually miswritten as Vedana in Buddhist Text books.

The statement and its refutation of this school is very brief, as this school virtually accepts all that the Sautrantika affirms and any recapitulation is therefore unnecessary. The points wherein they differ are alone set forth here. According to the Sautrantika, Buddhi is a product and not independent of the senses. The Yogachara is inclined to think that it may be independent of the senses but links it in a peculiar manner with sensations (Vadana). Any how this is an advance on the Sautrantika who is a thorough *Sunyavadi* and Mayavadi.

the Final Deluge* should take place, you will whirl round in water like the sea-beetles and be in Siva-yoga.† When there is a heavy down-pour of rain by all the seven clouds together, you will inhabit yourselves in the moon-planet. If the Trinity, *Brahma* &c. should cease to live, you will live by the Grace of Supreme Siva‡ who rides on the white Bull.§ When the endless worlds or universes roll up and down against one another by the force of the Great Storm|| you will remain in yoga$ unshaken like the Mêru mountain.

O Great Siddhas, your glory surpasses my power of description.

எண்ணரியபிறவிதனில் மானிடப்பிறவிதான்
இயாதினும்மரிதரிதுகாண்
இப்பிறவிதப்பினா லெப்பிறவிவாய்க்குமோ
ஏதுவருமோவறிகிலேன்
கண்ணகனிலத்துநா னுள்ளபொழுதேயருட்
ககனவட்டத்தினின்று
காலூன்றிநின்றுபொழி யானந்தமுகிலொடு
கலந்துமதியவசமுறவே
பண்ணுவதுநன்மையிந்நிலைபதியுமட்டுமே
பதியாயிருந்ததேகப்
பவுரிகுலையாமலே கௌரிகுண்டலியாயி
பண்ணவிதனருளினாலே
விண்ணிலவுமதியமுத மொழியாதுபொழியவே
வேண்டுவேனுமதடிமைநான்
வேதாந்தசித்தாந்த சமரசநன்னிலைபெற்ற
வித்தகச்சித்தர்கணமே. (௬0)

60. O The Host of Siddhas of Divine powers who have attained the noblest order of viewing the Vedanta and the Siddhanta alike!

Of multitudinous births, the human birth is most valuable and best fitted for the attainment of spirituality. O! I cannot know my future life or plane of existence if any! O! what toils and troubles I should then be subjected to! May you, my masters of perfection, therefore, grant me, before I should discard this body, the divine state of being absorbed in the Gracious Lord of Love and Blessedness; whose mercy flows like the heavy showers of rain from the thick clouds in the sky. And I will, until then, try to preserve intact the fabric of my present embodiment by Siva's Arul Sakti Gauri,* so as to cause the incessant flowing of Soma's† nectar in the Chidâkâs.‡

பொய்திகழு முலகநடை யென்சொல்கே னென்சொல்
பொழுதுபோக்கே தென்னிலோ [கேன்
பொய்யுடனிமித்தம் புசிப்புக்கலைந்திடல்
புசித்தபின்கண்ணுறங்கல்
கைதவமலாமலிது செய்தவமதல்லவே
கண்கெட்டபேர்க்கும்வெளியாய்க்
கண்டதிதுவிண்டிதைக் கண்டித்துநிற்றலெக்
காலமோவதையறிகிலேன்
மைதிகழுமுகிலினங் குடைநிழற்றிடவட்ட
வரையினெடுசெம்பொன் மேரு
மால்வரையின் முதுகூடும் யோகதண்டக்கோல்
வரைந்துசயவிருதுகாட்டி
மெய்திகழுமஷ்டாங்க யோகபூமிக்குள்வளர்
வேந்தரோ குணசாந்தரோ
வேதாந்தசித்தாந்த சமரசநன்னிலைபெற்ற
வித்தகச்சித்தர்கணமே (௬௧)

61. O The Host of Siddhas of Divine powers who have attained the noblest order of viewing the Vedanta and the Siddhanta alike!

Painful it is to consider the vanities of this worldly life. To depict the same in brief, it consists, to the detriment of our aims of existence, in nothing but our struggles for food and, when food secured, in stuffing up our bellies therewith and sleeping away our precious moments. Even the blind and ignorant are alive to this fact.

O Benefactors, in whom the Satvic 'goodness' ever preponderates, I do not know when I will be able to

* Final Deluge is the Great deluge that takes place at the end of a Kalpa or Maha-Kalpa when all including the Trinity Brahma, Vishnu and Rudra are destroyed, the Turiya-Mûrti (Siva or Parabrahmam) alone remaining.

† Siva-Yoga is the contemplation of Siva the Turiya Murti.

‡ Supreme Siva is the Lord over Trinity above mentioned. *Brahmá* of the Trinity and Rudra of the Trinity should be distinguished from Brahma or Siva or E'swara (the popular name of Siva all over India used with reference to Siva-Temple say Eswara's Temple (ஈசுரன் கோவில்). He (Siva) is then called Turiya-Mûrti (*i. e.* Fourth Murti or Brahm or Parabrahmam beyond and above the Trinity, Brahmá, Vishnu and Rudra). 'Siva' is used for Rudra in many modern publications, which is inconsistent with its *meaning* and unauthorized by 'Sruti' as meant by the Agama. c.f. Notes to 21st verse.

§ c. f. Pattanathu Pillai our beloved Saint where he says of Siva "Thy riding on the Bull is to shew that Thou art the God of Goodness."

|| That which takes place at the end of the worlds.

$ Dhârana in the text .c. f. Notes to 61st verse.

* Gauri is the personification of Sakti of Siva *i. e.* active power or female energy of Siva. (*Vide* also page 74 of this journal where my learned brother Mr. S. Ramaswamy Aiyar explains this very well on authority).

† Soma=Moon. Vide 36th verse, and notes.

‡ Chidakas=Sphere of wisdom in us.

disentangle myself from the ties of these worldly engagements.

May you help me, O Yogi-ísas* to whom the dark masses of clouds obey and gather to form at once a beautiful parasol overhead and who distinguish yourselves as warriors in the field of Ashta-ânga Yoga,† while the banner of your *Yoga-danda*‡ will be flying not only over the golden *Mêru* but also over the *Eight*§ chains of mountains.

கெசதுரகமுதலான சதுரங்கமனமாதி
  கேள்வியினிசைந்துநிற்பக்
கெடிகொண்டதலமாறும் மண்டலத்திலுங்
  கிள்ளாக்குசெல்லமிக்க
தெசவிதமதாய் நின்றநாதங்களோலிடச்
  சிங்காசனத்திபர்களாய்த்
திக்குத்திகந்தமும் பூரணமதிக்குடை
  திகழ்ந்திடவசந்தகாலம்
இசையமலர்மீதுறைமணம்போலவாநந்த
  இதயமேற்கொள்ளும்வண்ணம்
என்றைக்குமழியாதசிவராசயோகரா
  யிந்த்ராதிதேவர்களெலாம்
விஜயஜயஜயவென்னவாசிசொலவேகொலு
  விருக்குநும்பெருமையெளிதோ
வேதாந்தசித்தாந்த சமரசநன்னிலைபெற்ற
  வித்தகச்சித்தர்கணமே. (சூஉ)

62. O The Host of Siddhas of Divine powers who have attained the noblest order of viewing the Vedanta and the Siddhanta alike!

O Siva-Raja-Yogins,* I can hardly find space to write in the greatness of your psychic powers. Like a sovereign's four kinds of forces† war-chariots, horse &c. Your four Antahkaranas *Manas*‡ and the rest submit themselves to your control always.

The greatness of your *Siddhis*§ spreads itself over the dominions of the six centres|| and the three *Mandalas*: $ you fix yourselves in the lion's seats of your hearts wherefrom *Ananda*¶ flows as pleasant as the fragrance of the seasonal flowers; while, amidst the musical sounds of *Dasa-natham*,** all the Devas *Indra &c.*, praise you with acclamation and joy, your *Soma's* orb†† radiating its bright rays of light in all possible directions.

O! Praise be to your Siva-Raja-Yoga of eternity.

R. SHUNMUGHA MUDALIAR.

(*To be continued*).

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* A Yogi-ísa is a prince of Yogins.

† Ashtânga Yoga=Yoga of *Eight Angas* or parts. The Eight parts as best stated by Swami Vivekananda are:—'(1) *Yama*,—non-killing, truthfulnes, non-stealing, continence, and non-receiving of any gifts. (2) *Niyama*,—cleanliness, contentment, mortification, study, and self-surrender to God. (3) *Asana or Athana*,—posture, learning to have a firm erect seat. (4) *Prânâyâma*,—learning to control the Prana or *vital forces* in one's own body. (5) *Pratyâhâra*,—learning to control the mind completely; this is a difficult task, requiring a continuous struggle for years.' [**Hence the true Saints like our Tha'yuma'navar have sung and sung over and over again towards subduing their minds, which may appear to the unwise to be nauseous repetition**]. '(6) *Dhârana* is holding the mind, so subdued, to certain points. All these 6 steps are necessary to bring us scientifically to Dhyána and Samádhi. (7) When the *mind* has been trained to remain fixed on one point, internal or external, there comes to it the power of flowing in an unbroken current towards *that* point. This state is called *Dhyâna*. (8) When this power is so much intensified as to be able to reject the external power of perception, and remain meditating only on the internal part, **the meaning,** that state is Samadhi or super-consciousness' or knowledge of self. [After *knowing the self*, one shall be intent on the Divine Arul of Supreme Siva. c. f. the saint's couplet "தன்னையறிந்தருளே தாரகமாய் நிற்பதுவே, புன்னையறிதற் குபாயம் பராபரமே"

O The Supreme, to know one's self and be
On Thy Grace e'er intent helps to know Thee.

‡ Yoga-danda. Vide note to 58th verse.

§ c. f. Vide notes to 57th verse.

* Siva-Raja Yoga is the concentration of mind immediately conducive to the one's *union* with the Supreme Siva. [This verse defines the said Raja Yoga which can be only better enjoyed than told or described. The initiated only can understand it best. It is called also Ashtanga-Yoga vide 61st verse.

† The 4 kinds of forces are:—infantry, chariots, horse and elephants. The tamil compound is 'இரத கஜ துரக பதாதி.'

‡ Manas, Buddhi, Chittam and Ahankara. Vide 96 Tatvas under verse 48.

§ Siddhis=powers.

|| 6 centres are:—(1) A'nus, (2) private part, (3) the navel, (4) the heart, (5) the uvula and (6) the forehead. Vide notes to 'sushumna' and 'soma' under 36th verse.

$ The 3 Mandalas or orbits are:—(1) Solar circle, (2) Agni circle or circle of fire or heat and (3) Lunar circle. These three are said to remain, respectively, betwixt the two of the six centres from below. Vide note to Siva-Raja Yoga above.

¶ Ananda=bliss.

** Dasa-nâdam or ten-fold sounds are said to be felt by the Yogins.

†† Soma's orb=moon's orb or circle. (Vide note to Siva-Raja Yoga above).

THE

LIGHT OF TRUTH

OR

Siddhanta Deepika.

MADRAS, NOVEMBER 1897.

'THE ORIENTAL SIDE.'

The question has again come to the front, in a manner unexpected, by the strongly pronounced views of His Excellency Sir Arthur Havelock, which in the language of the *Mail*, 'have caused some commotion among educationists, and have mystified not a few;' and a regular war of correspondence has ensued in newspapers and magazines, displaying not much either of reason or of decency; and the innocent Pandit on the one side and the educated Indian on the other have also come to receive an amount of abuse which, under the circumstances, is altogether unmerited and unwarranted. The Pandit is not such an unprogressive creature, as he is supposed to be, believing in milky seas and juicy oceans, but on the other hand Pandits are much more intelligent and shrewder than the average educated man turned out by our University, and they possess as much of general knowledge on scientific subjects, as any student of our English schools. Our old school Pandit (nearly 2 decades back) could also lecture to us on Human Physiology and Anatomy. In fact we know more than a dozen Pandits of our acquaintance who know English. Many of these belong to the very old school, and half a dozen of them are actually living the life of recluses, bachelors for life, devoted only to the cause of truth, religion and learning. We wish we could feel the joy our Benares Pandit felt on receipt of a rare Sanskrit manuscript we sent him. And our educated friend scorns to live laborious days in the cultivation of the sciences and the arts, and he talks of these expensive days and his reduplicated wants. But it is not to be supposed that we blame him either. He is merely the creature of his environments though departing far from the simple ideals of his ancestors. Taking the matter however out of purely personal considerations, such as the merit or demerit of one party or the other, we will turn our attention solely to the higher and truer aspects of the question. Those who have read our first contributions on the subject (Vol. I, Nos. 1 and 2), may remember that the question at one time was (more than 50 years back) whether English or the Vernaculars should be the medium of communicating *the best knowledge*, and whether use should be made of the existing vernacular literature itself or not for effecting this purpose. It was tacitly admitted and it is not denied now that there was much in the arts and sciences and civilization of the West which had to be imparted to the Indians to make them fit to take their place in the scale of civilized nations; and we have summarized all the arguments on the subject in our two previous articles, and not one of the several correspondents to the *Mail* seems to be aware of such, though the name of Macaulay is frequently dragged in to conjure with. We will request our readers to go over them again, and in the light of Mr. Hodgson's views, the meaning of "The People's Governor," will not be far to seek. What His Excellency actually said was this. "In my humble opinion, education in the Madras Presidency has gone a little too fast, and has been a little too radical. I should personally have preferred, if I had the starting of an educational system in this country, to have built upon what already existed, rather than have destroyed and begun on a new foundation. I should have preferred to expand and improve Eastern ideas, and not to substitute for them in their entirety our own Western ideas." This was at Ernaculam. At the Maharajah's College for Girls at Trivendram, His Excellency again observed that the aim of female education should be to implant upon existing social and family conditions, the improvements and the enlightenment of the West and that there should be no attempt to destroy what already existed, they should try to improve, brighten and perfect it. At page 43, we quoted from Mr. Hodgson to the same effect. "The best and surest means of effecting this *needed change* is not by ignoring their past life and past literature, which are inseparably intertwined and inter-reflected, *not by destroying the warp and woof of their national existence*, but by a process of preparation, conciliation, and compromise by finding the means of closing that gulf which separates European and Indian affection and intellect —in the use of that literature, which I shall venture to say cannot be dispensed with, and that any other

attempts to remove the woof and warp of Indian society would disorganize society and insure our own destruction." This is the highest phase of the question. And Mr. Hodgson spoke of a necessity arising 50 years hence, in case his suggestions were not acted upon, to retrace our steps. No doubt, the calamities he foretold have not yet occurred, but the evils that have arisen are already serious enough to demand the attention of the rulers and the ruled; and we are glad that the matter is attracting their attention. We have observed then also that we do not wish to retrace our steps in our present discussion, but simply to reconsider and remedy the defects. And His Excellency has now observed that what has been done cannot be undone, we must accept things as they are, and *make the best of them*—and after all they are not so bad. The next best thing was, what has been attempted till now, a combination of European and Indian languages and literature, instead of attempting a purely vernacular medium. But the result has not justified the expectations. Not that the system itself is bad, but the course of study has been too much one-sided. All the inducements and encouragements for learning have been in favour of English, and dead against the vernaculars. The vernacular subject was only one out of many in the school and college curricula. It was very easy for the students to secure a pass by devoting all their attention to the English subjects and very little to the *optional* language. It won't pay to learn the vernaculars at all. No honour was to be acquired by scholarship in the vernaculars. And need we wonder that the school-boy who is very acute in these things has come to neglect his vernaculars to such an extent that it formed the subject of serious comment, even within the very walls of the Senate House? No less a person than the late Head of the Educational Department of this Presidency, we mean the late lamented Mr. H. B. Grigg, in his Convocation address, delivered in 1892, in advising the assembled *alumni* to improve their vernaculars, observed, "No one can feel more strongly than I do that, if the peoples of India with their numerous vernaculars, are ever to rise to a nobler life and greater wealth, the proportion of those who know English must be ten, nay twenty-fold of what it is, and be equally distributed among men and women; but no one more strongly believes that the great mass of people can never be regenerated until each vernacular is made, a fitting vehicle for carrying on that knowledge." The late learned, Rao Bahadur Prof. P. Ranganatha Mudaliar, than whom we never possessed a better instance of an Indian, culturred in the lore of the East and the West equally so well, conveyed them the same advice in the following words: "You have to cultivate the study of your mother-tongue, and to improve it to such an extent as to make it a fitting medium for the communication of Western ideas in Science and Philosophy. And time after time, every University Orator has dinned into their heads to educate the masses, "to carry joy and gladness into a million homes, and become a potent means in helping on the regeneration of the country," "to carry that lamp of learning, of which we spoke, into the caves of superstition and ignorance, casting its beams into every cranny and crevice," And how is all this possible, except by possessing the power of expressing oneself idiomatically and vigorously in one's own tongue and interpreting through it, one's new knowledge and new ideas. We are also glad to add to this the opinion of an Ex-Governor of Madras, whose soundness of learning could at any rate never be questioned. He questioned the assembled graduates "Are you satisfied with what you are doing for your own literature? How many of you are seeking to obtain a large and scholarly knowledge of the Vernaculars of South India?" and he remarked that this University will not have done anything like its fair share of work till South India too has many Actors; and after instancing one or two cases of encouragement of native science and native learning by Indian Princes and Nobles, he regretted that 'the great names of the land have not yet begun to take the place they should do, either in the accumulation or in the encouragement of learning.' And to-day, the opinions of gentlemen like the Hon'ble Dr. Duncan, the Hon'ble Mr. Justice Subramania Aiyar, Dewan Bahadur Raghunatha Row, the late lamented Rao Bahadur Sadhu Seshayya have taken the same trend; and the question arising as to the best ways of effecting these needed reforms and improvements, the first two have proposed, what we consider the least that can be done at present and the least costly to boot. Further it is actually sheer necessity that has pinched the learned Director to propose this. The old class of Pandits are slowly disappearing and there are none coming to take up their places. The vernacular literature, if they are to be formed and made intelligible to future generations, require the unremitted attention and untiring devotion of the few who make it their study. We are inclined to think with

our Ex-Chancellor and Governor that all their learning is not trash and we are inclined to repeat the questions "Trash, what is Trash? Who has a right to say that till they (old books) have been examined?" And this when we find that most of those who have joined in the discussion, we beg their pardon if we are wrong, are persons who cannot claim to be any authority on the vernacular literature. We have discussed the subject with a large number of cultured men, both European and Indian, both inside and outside the Educational Department, and they all commend Dr. Duncan's proposal, only they think it to be a very small measure. We do not wish to lengthen the subject further, and now that Dr. Duncan has returned from home, may we hope that the Committee of Senate appointed to consider the proposal will soon meet, deliberate and mature a scheme with the least possible delay?

EVIDENCES OF NATURAL RELIGION.*

I.

On the Primitive Religion of Mankind.

Gentlemen,

I purpose to bring forward for your consideration a course of lectures on religion. I intend to examine together with you that great subject, for which all men entertain a supreme interest, *i. e.*, religion. We shall look into it from a philosophical as well as from a theological point of view. We shall ask the general opinion of mankind on the subject. We shall carefully peruse the tenets and aphorisms of the greatest sages and philosophers of antiquity. We shall try to search deeply into our own minds, whether perchance we may still find in the recesses of our hearts a glimpse and spark of that true light with which Almighty God, the Creator and Father of all men, enlightens every man that comes into this world.

Gentlemen, to search after truth, to follow the sunny path of truth when found, to obey the dictates of truth is every man's duty. God will condemn no one to everlasting punishment for the mere fact of his having been born in a false religion. But everybody is bound in conscience to search after truth, to embrace truth, and he is responsible to God for his conduct, should he, running after the perishable pleasures of this world neglect the proper means to enable himself to arrive at man's last ethical end, *viz.*, final union with God in the everlasting happiness of heaven.

Gentlemen, this evening by way of introduction we shall attempt to survey from the serene height of history the opinions of mankind on the existence and nature of the primitive religion of mankind. It will be an historical rather than a philosophical lecture. The documents I shall bring forward are most trustworthy. I have discarded altogether the doubtful ones, as truth need not be dressed in the meretricious apparel of falsehood. These documents will mainly consist of ancient hymns, which have been handed down to us by ancient peoples about 2,000 years B. C. and bear evidence to the fact that the first religion of mankind was monotheism, not polytheism.

The verdict of mankind on the existence of God.

Gentlemen, suppose I summon around me in a great circle all the people that ever appeared on, and passed away from, the earth—the old Semitic, Egyptian, Chaldaic and Aryan nations, all the men that now live in Europe, Asia, Africa, America and Oceania—and propose this question to them. Is there a God? Is there a superior and infinite Being, the creator and ruler of this universe, the father of all men, the chastiser of the wicked and the rewarder of the good? The answer would be undoubtedly this one. Yes, there is a God. We must admit the existence of God. This idea, this belief is deeply rooted in our hearts. We cannot be so foolish as to deny the existence of the creator of this beautiful world; and the reason is because man, in all stages of civilization and among all races of mankind, is irresistibly roused by an inward impulse to assign a cause or an author for every phenomenon and event. Man, even in the infancy of civilization thus reasons: There is no effect without a cause. A mansion pre-supposes an architect, a painting an artist, a statue a sculptor. The earth with its gigantic mountains, its fertile plains, its lakes, its rivers; the sea with its immensity and its foaming waves, its regular currents and its monster inhabitants, the heavens with their resplendent, enormous, innumerable worlds: all pre-suppose an omnipotent cause and source of so many wonders. What is this cause? Are these wonderful works their own cause? No. All created beings reply to us in their eloquent language, "It was God who made us and not we ourselves." No, they did not make themselves, nor are they God. The earth is not God, the sea is not God, the heavens are not God, because all these creatures are limited and finite, and God is unlimited and infinite: they are perishable and God is imperishable, they are subject to many and constant changes, God is immutable; they have no intelligence, no will, and God is that first most absolute and independent Being, whose intellect devised and whose will raised up from nothing all these visible things.

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* A series of lectures in St. Alogsins' College Hall, Mangalore.

Gentlemen, this is the answer of mankind. All peoples have a name for God, all have believed and still believe in the existence of a Supreme Being, who is the source of all other beings. Go to the human race in its cradle: follow it through all the different regions which it has successively inhabited: let no climate, no nation, no class, escape your observation: pass from the civilized to the barbarous; search among the degenerate tribes that have planted their tents on the burning sands of Africa, or the savage hordes that wander over the vast savannahs and prairies of America, everywhere you will hear the name of God: everywhere you will find nations believing in a Supreme Being and dedicating to him temples, altars, priests, festivals, sacrifices: you shall not meet a single tribe, however savage it may be, without some kind of worship. And what is true now-a-days was likewise true, nineteen centuries ago when Plutarch, a Greek philosopher, wrote as follows: "You may find cities without walls, without literature, without laws, without palaces, without money, without schools, without theatres; but as for a city which has no temples or Gods, which makes use of no prayer or oaths, which consults no oracles which offers no sacrifices to obtain the blessings of heaven or to avert the evils with which it is threatened, this is what no one has ever seen; it would be easier to find a city built in the air than a people without some religion (*Plutarch Contra Colote*)." Nor are the conclusions of modern science different: "The statement," says Professor Tiele, "that there are nations or tribes which possess no religion rests either on inaccurate observations or on a confusion of ideas. No tribe or nation has yet been met with, destitute of belief in any higher being, and travellers who asserted their existence have been afterwards refuted by facts. It is legitimate therefore, to call religion, in its most general sense, an universal phenomenon of humanity." (*Tiele, Outlines of Religious History*, page 6.) Indeed the belief in the existence of God is an universal phenomenon of humanity, because God the creator of man moulded in such a manner his heart that even when reduced to the condition of an irrational beast and wallowing in the mire of the grossest vices, allows nevertheless the name of God to escape him, and raises his suppliant looks to the abode of this eternal Being. Such is the remark made by Tertullian to the Pagans of his time: "Do you desire," he says, "that I should prove the existence of God by the simple testimony of the soul alone? Well, although buried in the dungeons of sin, held fast by the chains of prejudice, weakened by passion and concupiscence, the slave of false divinities, yet, when the soul awakes from its languor, like a man recovering from drunkenness or fever, in the very first instant of his health it proclaims the name of God and invokes the only Being who can assist it. Great God, Good God, are the words that come naturally to the lips of every man. It is the voice of all. O testimony of the soul naturally Christian. And when it utters this language, it is not to the capital it looks, but to heaven, the abode of the very God from whom it comes"—(*Apolog. 118.*)

Gentlemen, I shall not dwell any longer on this subject. I am sure the gentlemen who this evening have favoured me with their presence are not atheists: nay, they are religious people. Atheism could never take root in this land: wherever I turn, my eyes meet with undisputed monuments of the faith and belief of the Hindu people in a One and Supreme God. "There is but one Being, no second."

Monotheism or Polytheism?

But it being universally granted that God exists, what is the nature of the worship by which ancient nations honoured Him? History tells us that in times previous to the Christian Era, all nations with the exception of the Jewish people paid divine honours to many and different Gods. Now, was idolatry the primeval religion of mankind? Was the first religion of mankind monotheism or polytheism? Did man soon after his appearance upon earth forget his creator and Lord, and debase himself so as to worship the works of his own hands?

Now, gentlemen, on this question we have the evidence, first of Theophrastus one of the most ancient among Greek writers. Describing the religion of the first men, he says: "In the beginning no material image was worshipped: no bloody sacrifices were offered, no use was yet made of temples, altars or of any particular class of priests. Men had not yet invented the names, the genealogies of different Gods. The worship which, at the beginning of mankind, was offered up to God, consisted in acknowledging Him to be the First Principle of all things, and in presenting to Him the homage and the adoration of a pure heart. Herbs, flowers, milk, fruits were offered to the invisible Deity, and those ancient men lifting up to heaven their innocent hands used to pour out in honour of God the choicest liquors, and each one was a priest to Himself" (*Theophrastus In Eusebius'. Stromatum V.*) Gentlemen, the traditions of all peoples fully agree with Theophrastus on the primitive religion of mankind, as we shall presently see.

The Religion of the Ancient Egyptians.

Fancy you are carried on the swift wings of thought to the distant land of the Pharaohs, to the land where the remains of the enormous pyramids, of the stately palaces, of the gorgeous temples fill the learned traveller from the West with wonder and admiration. Egypt is the land of Thebes, of Menphis, of Heliopolis, of Abydos, of Philae, of Karnak. It is the land where about 26 dynasties of kings held the sceptre for more than two thousand years before the present era. Listen to the high

priest of Thebes when, clad in a snow-white priestly robe, he thus addresses the Supreme Being under the name of Ptah-tanu: "Hail to thee Ptah-tanu, Great God who concealeth his form.........thou art watching when at rest..........the father of all fathers and of all Gods. Watcher who traversest the endless ages of eternity. The heaven was yet uncreated, uncreated was the earth, the water flowed not; thou hast put together the earth,...What thou hast found apart, thou hast put into its place. O God, architect of the world, thou art without father, begotten by thy own blessings. Thou art without a mother, being born through repetition of thyself. Thou drivest away the darkness by the beams of thine eyes. Thou ascendest into the zenith of heaven, and thou comest down even as thou hast arisen. When thou art a dweller in the infernal world, thy knees are above the earth, and thy head is in the upper sky; thou sustainest the substances which thou hast made. It is by thine own strength that thou movest: thou art raised up by the might of thy own arms. The roaring of thy voice is in the cloud, thy breath is on the mountain tops; the waters of the inundation cover the lofty trees of every region.........Heaven and earth obey the commands which thou hast given; they travel by the roads which thou hast laid down for them, they transgress not the path which thou hast prescribed to them, and which thou hast opened to them......Thou restest, and it is night; when thine eyes shine forth, we are illuminated...O let us give glory to the God who hath raised the sky, and who causeth his disk to float over the bosom of Nut, who hath made the Gods and men and all their generations, who hath made all lands and countries and the Great Sea in his name of "Let the earth be......" (*In a papyrus at Turin: translation by Le Page Renough; Hibbert Lectures, page 221*).

Such were the teachings of the ancient Egyptians about the nature and attributes of Almighty God, and their worship was therefore monotheistic not polytheistic, because although we find among them a very old belief in numerous divinities, yet these were rather God's presonified attributes, and were always subordinate to one supreme-uncreated and creating God. But alas they soon fell from so high a conception of God; they soon fell from the true knowledge of God. They had known God, but they did not glorify him as God, nor give him thanks: therefore they became vain in their thoughts, and their foolish heart was darkened: by these beautiful things that are seen, they could not understand him that is, neither by attending to the works, they acknowledged who was the workman, but they being delighted with their beauty took either the fire or the wind, or the swift air or the circle of the stars, or the great water, or the sun and moon to be gods that rule the world; and they changed the glory of the uncorruptible God into the likeness of the image of a corruptible man, and of birds, and of four-footed beasts, and of creeping things: and changed the truth of God into a lie; and worshipped and served the creature, rather than the creator, who is blessed for ever. We may sum up the religious belief of the Egyptians in the words of the eminent scholar Mariette..." On the summit of the Egyptian pantheon hovers a sole God, immortal, uncreate, invisible, and hidden in the inaccessible depths of his own essence. He is the creator of heaven and earth: he made all that exists and nothing was made without him. This is the God, the knowledge of whom was reserved for the initiated, in the sanctuaries. But the Egyptian mind could not or would not remain at this sublime attitude. It considered the world, its formation, the principles which govern it, man and his earthly destiny, as an immense drama, in which the one Being is the only actor. All proceeds from him, and all returns to him. But he has agents, who are his own personified attributes, who became deities in visible forms, limited in their activity, yet partaking of his own powers and qualities"—. Mariette quoted by Max Müller. *Lectures on the Science of Religion.* Lecture III—This is the history of religion in Egypt, and it is likewise the history of religion in Chaldea, in India, in Persia, in Greece, in Rome, in China. Thus may we account for the strange mixture of monotheism and polytheism which is apparent in the religious worship of all nations. The first religion of mankind was monotheistic. It was God himself who at the first break of human life, vouchsafed to reveal himself to man as the self-existent, the one, the one without a second, the father of all men, the rewarder of the good, the chastiser of the wicked, who had instituted from the beginning for all men one and the same path of salvation. But in the course of time, the primitive traditions were altered by fables, the knowledge of the true God was effaced from the memory of a large part of mankind; and idolatry at once the daughter and the mother of all passions, began her dismal reign.

The Religion of the Ancient Chaldeans.

The primeval revelation of a sole God was still flourishing on the banks of the Euphrates, when the children of the mighty Assyrian Empire, standing, with their hands and eyes turned towards the starry heavens, were wont to close the toilsome day with following prayer for forgiveness:—

"O Lord, let the dreadful wrath of thy heart be appeased.

"I feed upon the bread of terror and I drink the waters of sorrow.

"I nourish myself with trespasses against my God, without attending to them, I walk in sin and I do not mind it.

"O Lord, numerous are my faults, heavy are my sins, most heavy are my faults: most heavy are my sins.

"O Lord, thou that knowest man, most heavy are my faults.

"I have fallen into sin, and I do not mind it. I have sinned, and I do not mind it.

"The Lord in his indignation has kindled his wrath against me. God has crushed me in his fury.

"I kneel down and no one raises me up with his hand—Crying, I utter my prayer, and none hearkens to me. But I approach my merciful God, and I give vent to my repentance.

"I have committed many faults. Let the wind blow them away; my blasphemies are many, thou O Lord snatch them from me as a veil. O my God, my sins are seven times seven: acquit me of my sins. O God, thou who knowest what none else knows, my sins are seven times seven, acquit me of my sins! Thy heart is like that of a mother that is just delivered of an infant babe, like that of a father who begot a child: let thy heart be appeased.

"O Lord, put an end to my bewailings: pardon my faults, my wicked works, my errors: Cause seven winds to dissipate my sorrows: let the birds of the air scatter them to the winds: let the fishing net entangle them: and the river roll them away in his waters." Lonormant. *History of the Ancient Orient.* V. 304.

S. J. BURTOLI, M. A., D. D.

(*To be continued*).

MULLAIPPATTU.

ONE OF THE TEN IDYLS IN TAMIL.

An Idyl in English is defined to be a short highly wrought descriptive poem, or a short pastoral poem. This definition is closely applicable to the Ten Idyls in Tamil, except in that some of them are not very short nor all of them pastorals. Every one of these Idyls is one highly wrought complex sentence in blank verse with one central idea in each. This complexity is rendered still more complex by the commentator whose linking at random the various co-ordinate and subordinate clauses puzzles even scholars of the highest type. But for this commentator, however, these Idyls as well as many other valuable works would have become only forgotten things of the past and would never have been rescued from oblivion. Within our own times we know of a whole class of Pandits who neither knew nor heard of any of these Idyls except the first திருமுருகாற்றுப்படை, which, as part of the XI Book of Saiva lore, has ever been popular, though not well learnt and understood by all. When மதுரைக்காஞ்சி was first introduced as a text for the B. A. Examination of 1894, we know how even Pandits of first grade colleges were grumbling and murmuring against it. We know also of some cases in which some Pandits, who owned stray copies (Mss.) of some of these Idyls, gave up in despair all hopes of deciphering what the nature of their contents were. Even in print now, these are only bitter cups in the hands of some of the otherwise able scholars. The collection, verification and publication of these long forgotten heirloom of literature would have paralysed the energies of many a literary giant. This task, however, was reserved for Mr. Swaminatha Aiyar of the Kumbhakonam College for accomplishment. His apprenticeship in editing other works previously and the publication of other accessories by other scholars have considerably lightened his task. Nevertheless he deserves the highest credit for the indomitable courage with which he has succeeded in the attempt. His masterly edition reveals his vast erudition and scholarship of a rare specimen. Scholars cannot too well thank him (and that other veteran, Mr. Damodaram Pillai) for the immense benefit conferred upon them.

These Idyls are not enjoyable in parts. It is only when you have mastered a whole Idyl and grasped its central idea that you can understand what the author wishes to convey in his Idyl. Encumbrance of a number of clauses and sub-clauses, many words and phrases now out of fashion, very strange grammatical endings and forms, and the difficulty of finding the connecting links render the mastering of every Idyl a very enduring task. Even mature scholars have to pore over these Idyls as schoolboys over their lessons. But such patience and labour do not go amiss. They have their own reward. Some familiarity with these Idyls in one way enables us to understand the inherent beauties of other ancient classics very easily. Another important feature of these Idyls generally is that the descriptions are life-like and simple, and not forced and far-fetched like the tremendous exaggerations of modern authors. Our ancient classics generally, excepting in point of diction and style now out of vogue, are very simple and enjoyable. They would not repel refined scholars of Europe who abhor our recent poets.

One half of these Idyls come under that class of literary production called ஆற்றுப்படை *i. e.*, a poem, the object of which is to conduct or introduce one to a superior. In திருமுருகாற்றுப்படை one who already obtained the favor of the deity Subrahmanya explains the path leading to the abode of the deity and conducts a votary to that place to obtain of Him salvation. In the other four பொருநராற்றுப்படை, சிறுபாணாற்றுப்படை, பெரும்பாணாற்றுப் படை, மலைபடுகடாம் (கூத்தராற்றுப்படை), the favorites and adherents of kings and nobles guide the warrior, the musician and the dramatist

to the palaces and mansions of those kings and nobles to obtain princely gifts. The object of these Idyls is the praise of the deity or noble whose favor the author had won. Of the remaining five, four treat of love (and heroism incidentally). These are முல்லைப்பாட்டு, நெடுநல் வாடை, குறிஞ்சிப்பாட்டு, and பட்டினப்பாலை. மதுரைக் காஞ்சி, admonishes worldliness on account of its transitoriness and the Pandiyan to whom it is addressed is strongly advised to keep in view the method of obtaining salvation. We now propose to review one of the above, முல்லைப்பாட்டு, rather briefly here.

To those who are not familiar with அகப்பொருள்—that part of Tamil grammar which draws Rules for amatory poems, the following brief introduction is necessary (which we propose to treat more elaborately in a separate article in some subsequent issue). அகப்பொருள் is developed in these three constituents, *viz,* I—முதற்பொருள், primary arrangements of nature with regard to (1) நிலம், soil, in five varieties (*a*) குறிஞ்சி, hilly tracts, (*b*) பாலை-arid tracts (desert), (*c*) முல்லை-sylvan tracts, (*d*) மருதம்-agricultural tracts and (*e*) நெய்தல்-maritime tracts and; (2) பொழுது-time, in two grand divisions (i)—பெரும்பொழுதாறு-the six seasons (*a*) கார்-cloudy (August and September), (*b*) கூதிர்-cold (October and November), (*c*) முன்பனி-evening dew (December and January), (*d*) பின்பனி-morning dew (February and March), (*e*) இளவேனில் milder hot season (April and May), (*f*) முதுவேனில்-hot season (June and July); (ii) சிறுபொழுதாறு—the six different portions of the day (each four hours)—(*a*) மாலை-the first hours after sunset, (*b*) யாமம்-midnight, (*c*) வைகறை-the last hours of night, (*d*) காலை-morning, (*e*) நண்பகல்-midday, (*f*) எற்பாடு-evening. II—கருப்பொருள்-natural peculiarities incidental to each of the divisions of the soil under fourteen heads (1) ஆரணங்கு tutelary deities, (2) உயர்ந்தோர்-chiefs, (3) இழிந்தோர், (4) புள்-birds, (5) விலங்கு-beasts, (6) ஊர்-city or town, (7) நீர்-water, (8) பூ-flowers, (9) மரம்-trees, (10) உணா-food, (11) பறை-drum, (12) யாழ்-stringed musical instruments, (13) பண்-tune, (14) தொழில்-occupation, trade or mode of earning a livelihood. III—உரிப்பொருள்-essential characteristics of lovers. The subject matter of உரிப்பொருள், to which the two former are auxiliary or conducive, is developed in five dispositions or actions, either mental or corporal, *viz,* (1) புணர்தல்-union or the state in which husbands and wifes are together in their family, (2) பிரிதல்-separation when for lawful purposes, (3) இருத்தல்-the state in which they continue solitary, especially the bride, (4) ஊடல் love quarrels, (5) இரங்கல்-weeping and lamentation in any period of their life for any cause. These five characteristics are respectively ascribed to the above five species of soil, as appropriately adapted to their nature, as புணர்தல் to குறிஞ்சி, பிரிதல் to பாலை, இருத்தல் to முல்லை, ஊடல் to மருதம், and இரங்கல் to நெய்தல். When these five dispositions or actions are set in verse, it is but proper that the poet should describe their respective கருப்பொருள்.

Now then, முல்லைப்பாட்டு, the subject of our present review, deals of the disposition இருத்தல் or the state in which the bride continues solitary. The king—her lord, requests her to forbear his separation until his return from a military exploit. His consort accordinlgy forbears with great pangs this separation without failing to perform the household duties. This forbearance is the subject of this poem.

The queen was on her bed in the lofty and spacious seven-storied palace. The lamp held in the hands of a gold statue kept burning near her. The noise of the adjoining rivulets reached her ears. There was not her lord beside her. She was all alone. The thought of her husband crossed her mind. A confusion came over her. She sighed. She adjusted her bangles which were slipping off. She shivered like a pea-hen pierced with an arrow, and her ornaments consequently, were dislocated. The queen however cannot help this; they must forbear separation from their lords; otherwise, kingdoms will fall down. This thought consoled her. Such was her plight every night. The days had no charm. The nights were long and tedious. The appointed time of the arrival of her lord is not yet come.

Where was the king all the while? He was in his camp in the battle-field. The scene of action bordered on a wild torrent in a forest tract whose tall trees and thick shrubs were cleared away. The fortifications therein of wild clans who guarded the dominions of the enemy were also pulled down. Just imagine a large tract of land encircled on all sides by a wire fence. Substitute bones, spears and bucklers for iron posts, and ropes for wires. [The bones on which quivers were suspended resembled the treble stone of a Brahman hermit with his ochre-colored cloth suspended on it. The heads of spears were beautifully engraved]. In this enclosure fortified by a fence of such weapons was encamped the army of the king composed of warriors of various nationalities. The entrance of the enclosure was guarded by rutting

elephants, which stood at ease fanning their heads with twigs, caring not to eat food or sugar-canes, corn sheaves and sweet tender grass, and were fed with morsels of rice by ignorant mahouts who threatened them to eat (in Sanskrit words familiar to elephants) with goads in their hands. In the middle of this encampment was pitched the tent of the king screened apart from the surrounding din and confusion of the army.

After the day's exploits are over, he enters his tent. The beautiful maid-servants snuff up the lamps. His body-guard go round his tent and keep watch even at midnight. Every now and then his time-keepers inform him the time shown by his hour-glass. He paces into his dormitory adorned by a Yvana servants and lit by diamonds. The screens of rope are let down. The mute mlechas watch his bed room. He is alone on his bed recounting elephants whose proboscis have been chopped off, dutiful soldiers who have fallen in battle, and horses which stand wofully without feeding on grass, having been wounded by arrows. With one hand on his bed and the other on his head, sleepless he sits, pondering over his loss and the probable plans of success.

The last day of the appointed time is come. There has been a heavy shower in the evening. The lady whom we have left in the palace just now begins to weep as her lord has not returned yet, in accordance with his promise. Old women who have been despatched with flowers, and sacrifices to the gods to consult omens returned to her and said "O beautiful lady, please dispense with your sorrow, we have had a very good omen. While we were praying the gods, a young shepherdess, who clasped her shoulders with crossed arms on account of the cold breeze, seeing her calves calling aloud the cows, was soothing them with the words 'Be not troubled, your mothers will be here instantly.' Is this not a good omen? There is no doubt that our lord will return ere long with complete success." Even these words had no effect. The lady was sitting in a moody posture, when a rumbling sound tickles her ears. Hark! What is it?

It comes from a distance. The blowing of trumpets and conches! The weather is clear. Blue lotus and Konrai are blossoming; other forest flowers are opening their petals. The deer are skipping over plains of millet. In a moment the trampling of horses is distinctly heard. An army is approaching with uplifted flags. The king has conquered his enemies and won their dominions. Lo! his chariot stands in front of the door-way.

The above is the substance in English of this pastoral of 105 lines. We have omitted certain qualifying phrases and clauses which may seem awkward in English. Now, reader, try to put the whole of the above in one complex sentence and note the result. We do confess that it was with considerable difficulty that we patched up in parcels the above humdrum translation. Even now we are unable to comprehend how the commentator links the clauses into one whole intelligible string. His linking is a *habra-cadabra*. It may be that our scholarship is not up to the work to comprehend him. We repeat this only to show how much patience is required to master every Idyl.

T. CHELVAKESAVARAYA MUDALIAR, M. A.

THE AGE OF TIRUMANGAI ALWAR.

HIS METRES COMPARED WITH TE'VARAM.

சீதேவி மன்னு மருமத்திரு மாலின்செய்ய
பாதாம் புயங்கள் பரவுந்திரு மங்கைமன்ன
னோதா திணர்ந்த வரவோற்கலந் தான்கொலென்னும்
வாதே குறித்த விவகாரம் வகுத்துமன்றே.

According to the Vaishnavites, Tirumangai Alwar is the latest of the Alwars, and was born in Kali 398 which is about 3,600 years ago, at a place called திருவாலி, probably south of the Cauvery in the Chola territories near திருநிறையூர், a place celebrated for 4 தேவாரம். They have also recorded, in their short biographical notes of him, that in the course of his travels from shrine to shrine, he had met Sambandha's disciples who took him to their master at Shiyali before whom he sang what was then known as திருத்தாண்டகம் beginning with the following stanza:—

ஒருகுறளா யிருநிலமூ வடிமண் வேண்டி
யுலகனைத்து மீரடியா லொடுக்கி யொன்றும்
தருகவெனா மாவலியைச் சிறையில் வைத்த
தாடாளன் தாளணைவீர் தக்க கீர்த்தி
யருமறையின் திறள்நான்கும் வேள்வி யைந்து
மங்கங்க ளவையாறு மிசைகளேழும்
தெருவில்மலி விழாவளமும் சிறக்குங் காழிச்
சீராம விண்ணகரஞ் சேர்மினீரே.

Then he asked Sambandhar to sing, which he did, but which is not preserved by them. This seems to be the true version of the interview between the two saints at Shiyali as given in their authentic books.

The truth of this interview, it seems, has been doubted by the late Mr. Sundaram Pillai, though I had not an opportunity of knowing the weighty reasons which induced him to suspect the genuineness of the tradition, and it would further appear that the 11th century has been fixed as his period.

If we rely upon the following stanza giving the date of Tamil Ramayanam, *viz.*,

எண்ணிய சகாப்த மெண்ணூற் றேழின்மேற் சடையன் வாழ்
நண்ணிய வெண்ணெய் நல்லூர் தன்னிலே கம்ப நாடன் [வு
பண்ணிய விராம காதை பங்குனி யத்த நாளில்
கண்ணிய வரங்கர் முன்னே கவியரங் கேற்றினானே.

Kambar must have lived towards the end of the 9th century; and Skandham must be dated the 8th century, if the following stanza in the preface is true :—

வேதமொடு வேதாங்கம் பயின்றுவல்லோன்
விரிந்தசிவா கமமுணர்ந்து மேன்மை பூண்டோன்
போதமிகு சிவமறையோன் காஞ்சி வாழும்
புனிதமிகு கச்சியப்ப குரவ னானோன்
வாதமிகு புலவர்குழா மகிழ்ந்து போற்ற
மதிமலிமா டம்புடைசூழ் குமர கோட்டத்
தேதமறு சகாப்தமெழு நூற்றின் மேலா
யிலகுகந்த புராணமரங் கேற்றினானே.

Then the result would be the Alwar, whose date is the 11th century, is about two or three centuries posterior to Ramayanam and Skandham.

I propose at some length to test this astounding result by a method which is none the less reliable because it is novel in Tamil literature. If we just turn our attention to the metres of the Alwar and compare them with Sambandhar's and his undoubted contemporary Appar's தேவாரம் on the one hand and with Ramayanam, Skandham and other such works on the other, we shall arrive at reliable and substantial results, instead of literary conjectures hazarded sometimes for the mere pleasure of contradiction or through sectarian animosity.

The application of this method is, I am aware, beset with a great many difficulties. In the first place, prosody is considered an extremely barren and uninteresting subject, not only by the general reader but even by men who have made a special study of Tamil, including Pandits, and one will be surprised to hear that Telugu prosodians are, in this respect, far in advance of Tamil grammarians, and have done full justice to their subject while Tamil, with a wider and, I believe, a more ancient field in prosody, not having been watched and treated by Tamil writers, has fallen back and grown defective. Perhaps Tamil scholars are not altogether to blame as several causes in the history of Tamil literature may have contributed to this deplorable state of things.

In the next place, the Têvâram metres are not marked in the book, as they might have been, by நம்பியாண்டார் நம்பி who was in the most favourable circumstances and would have been the fittest person to do it. Nor has any other editor attempted to do it, as might have been expected, from the extreme difficulty and complication of the task. While on the other hand great credit is due to the original editors of the Alwar's Prabhandams for the laudable attempt they have made in pointing out the metre of each பாசுரம், I regret I am compelled to remark, in the interests of Tamil literature, with very great deference to them, that their indications of metre are faulty in too many places as may be discerned even by a superficial reader, and as I shall shew fully on a future occasion. These faults mar the excellence of the Prabhandam, and the metres therefore should either be omitted altogether as in Têvâram, and the reader left to grope in the dark as best as he can, or stated correctly so far as we can at the present day. In a work like the Prabhandam, nothing should proceed upon conjecture. The Alwars themselves if they were now alive, would be much amused at the metrical arrangement.

But in spite of these difficulties, an investigation of the metres of the Alwar and of Têvâram is not altogether a hopeless task as it may at first sight appear, if we only persevere in the belief that substantial and interesting results will be obtained and that

அரிமந்தி ரம்புகுந்தா லானை மருப்பும்
பெருகொளிசேர் முத்தும பெறலாம்;

and all that I require of the reader is to have the metrical formulæ at his fingers' ends as I shall studiously avoid technicalities and try to be very simple in my treatment of the subject even at the expense of elegance and conciseness.

Perhaps it is not generally known that the Têvâram metres belong to an ancient period of Tamil literature and possess many metrical peculiarities which, not having survived to us, appear to the student of modern poetry as irregularities indulged in by the sacred poets to characterise their piety or as scriptorial errors, and so on, as variously conjectured as fancy dictates by modern readers that ever casually happened to turn their attention to the metrical construction of the

lines. Of course, the classical works extant upon Tamil prosody are singularly conspicuous by their sullen silence on these metres, on which, from the extreme importance of the subject, they might be expected to be minute even to disgust, and cannot therefore be appealed to for our help. That such indifference on their part, or, whatever it may be, is not excusable will appear from a slight reference to Telugu prosody, where not only the Sanskrit metres, borrowed in common with Tamil, are fully explained after the Sanskrit model, but even the pure Dravidian metres, as I may call them, such as Madhyâkkara, Madhurâkkara, Dwipada, Taruwoja, Utsâha, Antharaccara &c., of which, curiously enough, as I shall have occasion to shew, there are counterparts in Têvâram and other such ancient works, are fully described and named without the aid of Sanskrit prosody and will, I believe, lend us some help in our investigation, and throw much light on the subject.

Têvâram consists mostly of Vrittâs with a few துறை here and there. These Vrittâs, as we know, are only இனம் or subsidiary metres that seem to have entered the language much later than the four main metres வெண்பா, அகவற்பா, கலிப்பா, and வஞ்சிப்பா, but have been so extensively and exclusively used as to have thrown the main metres long ago altogether into the back ground. With reference to these Vrittás, Tamil literature may be divided into three periods *viz.*, (1) The period preceding Vrittâs, (2) The preriod of ancient Vrittâs, (3) The period of modern Vrittâs.

Agastyar and Tolkâppiyar appear to belong to the 1st period, and we may safely assert that Vrittàs in Tamil were unknown to them and that the spurious works in Vrittàs that pass under the name of Agastya are works fathered upon him by modern writers of little or no reputation, and are instances of metrical anachronism. Many old works written in non-Vrittas may also be assigned to this 1st period.

Tèvàram would apppear to belong to the 2nd period, and, I am inclined to believe that சிந்தாமணி is also of this period and that பெரியபுராணம் marks the dawn of the modern period. I shall not here digress by stating my reasons for these propositions. I should here only ask the reader to discard the notion that Tamil, belonging as it is to the so-called unchangeable East, has remained unchanged ever since Agastya. That it has been changing, is nowhere more apparent than in the origin and growth of Vrittàs, though it is to be regretted that Tamil prosodians beyond recognising the advent of these metres into the language have done no justice to them and have failed altogether for some reasons or other not very evident, to watch them in their growth through centuries. There is a futile attempt made in Vîrasoshiyam at an explanation of Sanskrit metres, but the subject is not pursued, probably as being beyond the scope of the work, beyond indicating what are long and short letters for the purpose of Chandas. I am here concerned only with one point, viz., that Tèvàram and பெரிய திருமொழி of Tirumangai Alwar belong to the same ancient period, and I hope the following investigation will make it clear without more reasons.

I may here tell the reader that I shall not disgust him by entering into too many details and taking him into what he may here fitly call a deep labyrinth of metrical complications. I am aware I am not entitled to a more than passing attention from the general reader of this Journal, and shall therefore confine myself only to a few salient and interesting points, shewing that Sambandhar and Tirumangai Alwar flourished about the same period, leaving the subject to be treated fully elsewhere.

I shall first take a metre which is very common both in Téváram and modern poetry, *viz.*, what is called திருநேரிசை in Appar which forms the main portion of his 1st திருமுறை. This name is given to it only in Appar and the name has not descended to us, and we now call it by the long sounding name அறுசீர்க்கழிநெடிலாசிரியவிருத்தம் which is a name applicable equally to—I do not know—how many stanzas. This metre, the ancient திருநேரிசை, is the identical and the only metre employed throughout the twelve parts of நிகண்டு. I shall, for the information of the general reader, point out the identity, by scansion, between the Appar's திருநேரிசை and the நிகண்டு metre, hoping, however, to be excused for the comparison of two such extremely dissimilar works:

	கருவிளம் or கூவிளம்	புளிமா or தேமா	தேமா
1.	பொன்னுநன்	மணியு	முத்தும்
	புனைந்தமுக்	குடைகி	ழற்ற
2.	மின்னுபூம்	பிண்டி	நீழல்
	வீற்றிருந்	தவனை	வாழ்த்தி
3.	மன்னிய	நிகண்டு	சூடா
	மணியென	வொன்று	சொல்வன்
4.	இந்நிலந்	தன்னின்	மிக்கோர்
	யாவரு	மினிது	கேண்மின்.

(சூடாமணி நிகண்டு, பாயிரம் 1.)

With this compare the following நேரிசை of அப்பர்.

	கருவிளம் or கூவிளம்	புளிமா or தேமா	தேமா
1.	தானலா	துலக	மில்லை
	சகமிலா	தடிமை	யில்லை
2.	கானலா	தாட	வில்லை
	கருதுவார்	தங்க	ளுக்கு
3.	வானலா	தருளு	மில்லை
	வார்குழன்	மங்கை	யோடும்
4.	ஆனலா	தீர்வ	தில்லை
	யையனை	யாற	ரூர்க்கே.

In these stanzas, the 1st foot is either கருவிளம் or கூவிளம் indifferently, so the 2nd is either புளிமா or தேமா and the 3rd is தேமா only and should not be புளிமா. These three combine in the same order again, and the whole six feet from a line consisting of two equal halves. Four such lines form a stanza. If we examine the whole of நிகண்டு, we shall find each line running most rigidly in the manner above pointed out, without a single instance of the slightest deviation from the law above laid down. This metre is equally perfect in இராமாயணம், திருவிளையாடல் புராணம், பெரியபுராணம், பாரதம், Skandham &c., where it is found dispersed in various places. Sundarakandam with மிதிலைக்காட்சி, பூக்கொய்தல் படலம், நீர்விளையாட்டுப்படலம், and கோலங்காண்படலம் in பாலகாண்டம், commences with it. The 1st seven Sutrams of சிவஞான சித்தியார் are in this metre and கைவல்யம் and சிவப்பிரகாசம் for more than one half of them are also in this metre and வாஸிஷ்டம் and Skandham abound in it. In fact, there is no modern poem of any importance without this metre. In all these works, the rule of scansion above laid down is most rigidly followed.

But on turning to Appar திருநேரிசை, which is no other than this very same metre, we find peculiarities or what appear to us to be deviations from the above law.

	கருவிளம் or கூவிளம்	புளிமா or தேமா	தேமா
1.	செஞ்சடைக்	கற்றை	முற்றத்
	திளநிலா	வெறிக்குஞ்	சென்னி
2.	நஞ்சடை	கண்ட	னைக்
	காணலா	நறவ	நாறு
3.	மஞ்சடை	சோலைத்	தில்லை
	மல்குசிற்	றம்ப	லத்தே
4.	துஞ்சடை	யிருள்கிழியத்	
	துளங்கெரி	யாடு	மாறே.

(அப்பர் கோயிற்றிருநேரிசை stanza.)

Here, note the underlined word யிருள்கிழிய which is incapable of division into two மாச்சீர் as the rule requires. A modern poet would have இருள்கி ழிக்க which is two feet of மாச்சீர் each. This line (4th) sounds rather odd to our ear, accustomed to modern poetry, but must have sounded as a perfect line to the poet and his contemporaries.

This peculiarity of using occasionally an indivisible கூவிளங்காய் or கருவிளங்காய் or (to use better the other formulæ given in Tolkappiyam commentaries) மாவருவாய் or புலிவருவாய், in the place where we expect two மாச்சீர், is very common to Tèvàram and other ancient works. The following are other instances of this peculiarity in அப்பர் திருநேரிசை:—1. கிளைபிரியேன் (கோயிற்றிருநேரிசை, பண்கொல்லி stanza 3, line 1) 2. மாலவனும் (Do. stanza 10, line 1.) திருவுருவம் (Do line 2) 4. விரிகுழலாள் (1st திருவதிகை வீரட்டானம் stanza 6, line 3) 5. நாரணனும் (Do stanza 9, line 3) 6. மேலுணரா (திருமறைக்காடு, திருநேரிசை stanza 1, line 2) &c., &c.

Let us turn to Tirumangai Alwar. There this metre which in Appar is called திருநேரிசை is called திருக்குறுந்தாண்டகம் at the end and in another place where it occurs bears no special name. We have on the whole 40 stanzas of this metre in this Alwar. We shall scan one of the stanzas to prove their identity with அப்பர் திருநேரிசை and நிகண்டு metre.

	சருவிளம் or கூவிளம்	புளிமா or தேமா	தேமா
1.	தூம்புடைப்	பனைக்கை	வேழம்
	துயர்கெடுத்	தருளி	மன்னும்
2.	காம்புடைக்	குன்ற	மேந்திக்
	கடுமழை	காத்த	வெந்தாய்
3.	பூம்புனல்	பொன்னி	முற்றும்
	புகுந்துபொன்	வரண்ட	வெங்கும்
4.	தேம்பொழில்	கமழு	நாங்கூர்த்
	திருமணிக்	கூடத்	தானே.

As this scansion shews, this metre is no other than Appar திருநேரிசை or நிகண்டு விருத்தம் we are considering. This stanza of the Alwar is as perfect to our ear as நிகண்டு and free from any peculiarity. But when we examine his other stanzas of this metre, we find peculiarities of the same type as has been above pointed out in Appar திருநேரிசை viz., the occasional use of மாவரு

வாய் or புலிவருவாய் in the place and stead of two மாச்சீர் (*i e*, for 2nd and 3rd feet or 5th and 6th feet). The following are the Alwar's stanzas in this metre containing peculiarities:—

	கருவிளம் or கூவிளம்	புளிமா or தேமா	தேமா
	மூத்தவற்	கரசு	வேண்டி
	முன்புநா	தெழுந்தருளி	
		(4-பத்து, 6-வது, stanza 6, line 1.)	
1.	சித்தமுஞ்	செவ்வை	நில்லா
	தென்செய்கேன்	(தீவினையேன்)	
2.	பத்திமைக்	(கன்புடையேன்)	
	ஆவதே	பணியா	யெந்தாய்
3.	முத்தொளி	மாதகமே	
	முழங்கொளி	முகில்வண்	ணவென்
4.	அத்தநின்	னடிமை	யல்லால்
	யாதுமொன்	றறிகி	லேனே
		(குறுந்தாண்டகம் stanza 10)	

Note the underlined words 'எழுந்தருளி' and 'மாதகமே' used for two மாச்சீர் exactly as in Appar. The words in brackets may also be considered as belonging to this peculiarity unless we consider the letter ஐ in them to be long, and divide them into two மாச்சீர்.

I may also mention that this திருநேரிசை or திருக்குறுந் தாண்டகம் occurs also in நம்மாழ்வார் though not under any of those names, with the same peculiarities as we find in அப்பர் and திருமங்கை ஆழ்வார். Note the following peculiarities in நம்மாழ்வார் 1. ஆயிரமா (10-பத்து, 2 வது, stanza 2, line 4) 2. அனந்தபுரம் (Do. stanza 3, line 3) 3. பொழில்குருகூர் (Do. stanza 11, line 2) 4. அமருலகில் (Do. line 2). The words here used are all கூவிளங்காய் or கருவிளங்காய் without a middle constant or long vowel which would make them divisible into two மாச்சீர்.

T. VIRABHADRA MUDALIAR, B.A., B L.

KAMBAN.

(*Continued from page 118.*)

THE AGE OF THE POET AND HIS CONTEMPORARIES.

Some state that Kamban lived in the time of Rajendra Chola, who according to one inscription as specified on page 414, Vol. III, of catalogue Raisonie of Oriental manuscripts, lived in the year 460 of the era of Salivahana, *i. e.*, about 540 A. D. This means that Kamban lived 1,350 years ago. As per stanza prefixed to the Tamil Ramayanam "எண்ணியசகாத்தமெண்ணூற்றேழின் மேற்சடையன் வாழ்வு &c.," Kamban composed his Ramayanam about 885 A. D., and so should have lived 1,000 years ago. Mr. Duraisamy Muppanar of Kapisthalam in his கம்பராமாயண அருங்கவி விளக்கம் says that the above stanza has also a reading எண்ணிய சகாத்த முந்நூற்றேழின் மேற்சடையன் வாழ்வு &c., and this makes Kamban to have lived 1,500 years ago. Bishop Caldwell says that there is reference to Ramanuja in the சடகோபரந்தாதி of Kamban, and that Kamban should have lived therefore after the age of Ramanuja. Ramanuja according to Guru Parampara Prabhavam was born in the year 939 of Salivahana or about 1018 A. D. But authentic history points out that Ramanuja converted Vishnuvardhana of Mysore in 1113 A. D. From this it would appear that Kamban lived about 700 years ago.

The first of the above statements is neither supported by any reliable tradition nor by facts. We are led to think that Rajendra is perhaps confounded with the (father?) immediate predecessor of Kulotunga. This is also inconsistent with the approved chronology which places with a degree of certainty Sambandhar and Tirumangai Alwar* between the 5th and 7th centuries of the christian era. Tirumangai Alwar from his reference to கோச்செங்கணன் in his பெரிய திருமொழி appears to have lived some time after the last Madura College as may be understood by களவழி நாற்பது. புகழேந்தி, a contemporary of Kamban has borrowed "சேவல் குயிற் பெடைக்குப் பேசுஞ் சிறு குரல் கேட்டாவி யுருகி யழிந்திட்டான்" evidently from the 7th stanza of திருமங்கை யாழ்வார்'s திருநெடுந்தாண்டகம்—"பொங்கார்மென்...—செங்காலமடப்புறவம் பெடைக்குப் பேசும் சிறு குரலுக் குடலுருகிச் சிந்தித்தாங்கே." This unvarnished truth refutes the hypothesis that Kamban lived so early. We are sorry we cannot also adopt the statement of that great Dravidian scholar Dr. Caldwell, because we searched through and through the text and commentaries of சடகோபரந்தாதி and could not find any allusion to Ramanuja. Disbelieving ourselves, we enquired of certain elders well versed in Vaishnava literature on the point, and their answer corroborates our statement. He is in-

*[From what Prof. Seshagiri Sastrigal points out they could not have been contemporaries. If Tirumangaiyalwar was later than 1064 A. D.; then the whole facts of our friend will have to be hauled up fresh.—ED.]

clined to place all the Alwars of Nalayira Prabhanda after Ramanuja, assuming that Ramanuja was the first founder of Vaishnavism. This is against all internal evidence of the Nalayira Prabhanda and against all evidence of the Sanskrit authors. The very சடகோபரந்தாதி, from which the learned Doctor draws a fallacial evidence, has in its 48th stanza "சுவடிறக்க &c, சங்கக்குடிறககுத்திய மாறப்பெயர்க் கொண்டையானை &c." that the scholars, of the Madura College were deprived of their pride by Satagopa. If the tradition involved in this stanza be true, then it comes to pass that Satagopa lived about the age of the Madura College. There were other Alwars preceding Satagopa. There is also a tradition—and there is some truth in it—that Kamban's Ramayanam was published and approved in the presence of Sriman Nadamunigal who lived at least a generation or two before Ramanuja. In fact it was the commentators of the Nalayira Prabhanda who lived in and after the age of Ramanuja. All this tends to refute the bold statement of the Doctor.

T. CHELVAKESAVARAYA MUDALIAR, M. A.

(*To be continued*).

REVIEWS.

THE LAY OF THE ANKLET.*—A REVIEW.

A CURIOUS Tamil poem called Silappadhikâram: 'the chapter of the *Silambu*' (an anklet worn by dancers, —hollow and filled sometimes with pebbles, sometimes with choice gems, which give forth a tinkling sound) has long been known to a few Tamil scholars. It is in three books and eighty cantos.

This is an elegant, but comparatively little known composition, one of the five ancient Tamil poems, being a romantic story like 'The Lady of the Lake,' and not rising to the dignity of an epic. It is often obscure, sometimes very tedious; but it is full of genius.

The following is a specimen of its style. It is the dedication of the first canto to the Sôra king:—

1. Praise we the MOON! Praise we the MOON!
   It affords grace to the fair and spacious world, like the cool
   white umbrella over the flagrant-flower-garlanded head
   (of the king).
2. Praise we the SUN! Praise we the SUN!
   Like the chariot of the lord of Kâviri's† domain,
   It wheels around Meru's golden heights.
3. Praise we the vast CLOUD! Praise we the vast CLOUD!
   Like his grace it pours down blessings on the world begirt by
   the fearsome sea.
4. Praise we flowery *Pugâr*! Praise we flowery *Pugâr*!
   It uplifts itself, and spreads, and grows together with his (the
   king's) clan,
   Above all the world surrounded by the swelli[illegible]
   tide.

Of this work a very complete edition has recently been published by that admirable Tamil scholar, V. Swaminâthaiyar, Tamil Pandit of the Kumbhakonam College. (Madras, 1892).

The author was a prince of the Séra royal family, hence often called Sêramân. He became an ascetic, and is commonly known as *Ilankô-Adigal* (*the young prince ascetic*).

There is an exhaustive commentary by Adiyârkku Nallâr, of whom nothing more is known. The religious ideas are a strange medley of Jainism, Hinduism and pre-historic Demonism.

The poem is divided into three books, which bear the title of Pugâr (Kâvêri-pattanam) Madura and Karûr, being the chief cities of the Sôra, Pândiya and Séra kingdoms respectively. In Pugâr there lived a merchant whose name was Mâcâttuvân, who had a son called Kôvalan, married to a most beautiful and excellent lady whose name was Kannagi. This young couple lived in a splendid palace, and had great stores of wealth which they employed in acts of piety and beneficence. Unhappily there was a great festival held in Pugâr in honour of Indra, which was wont to be celebrated with surpassing pomp by all the citizens. At this festival there appeared a female musician and dancer of surpassing beauty and accomplishments. This stranger diverts the affections of Kovalan, and in her society he squanders away the whole of his property. When he broke loose from her, he returned to his patient wife penniless, and found her worn away with sorrow and distress. Filled with compunction he resolves to leave the city, repair to Madura, and try to retrieve his fortunes. Kannagi, whose lovely character is exquisitely drawn, has an anklet *Silambu* filled with precious stones of great value, and with this which she gives him, as his capital, he hopes to regain his lost fortune. She consents to accompany him, and that very night, in the midnight darkness, they set forth unknown to any of their kindred; and, going along the north bank of the Kâvêri, proceed westward till they reach a park-

* Edited by V. Swaminatha Aiyar, Tamil Pandit, Kumbhakonam College, 1892. Price Rs. 5—8—0.

† The river Cauvery.

* The capital at that time: Pûmpattanam (*See* my Nâl. Lex.)

like enclosure, where a number of Jain mendicants were performing penance; amongst them was an old lady whose name was Gaunthi, who, learning that they were on their way to the renowned Madura, resolves to accompany them, that she may hear the wonderful lessons of virtue taught by the Madura sages. They proceed onward till they reach *Arangam*, where, in a boat, they pass over to the southern bank of the Kâvêri and enter a thicket full of blooming flower plants. Of course, every portion of this history of their pilgrimage is filled with descriptions and digressions sometimes very beautiful, and often not a little tedious, throwing light upon the life of South India in the olden time.

The second book, which is entitled 'Madura,' relates how they passed to Uraiyûr. There a messenger finds them, giving them tidings of the sorrow which their sudden disappearance had given to their kindred. By that messenger Kôvalan sends suitable greetings to his father and mother and all his relations. They then pass on till they come to the river Vaigai, which they cross on a raft, and arrive at the huts of some ascetics outside the walls of Madura. The next morning, arising early, our merchant commits his wife to the care of *Gaunthi*, and after a touching farewell (one of the gems of Tamil verse) proceeds to Madura to begin his commercial enterprise by disposing of the precious anklet.

In the street of Madura he meets a company of goldsmiths, at the head of whom was the King's head jeweller. To him Kôvalan shows the jewelled anklet, and asks him to estimate its value. Now this jeweller was an arrant rogue, and had recently made away with a similar anklet belonging to the Queen, and was living under daily apprehension that he might be called to account whenever the precious trinket should be missed. To him, therefore, the sight of Kôvalan's treasure suggests a way of escape. He made the stranger wait a while until he should show the anklet to the King, who might very probably purchase it: and then, making his way to the palace, he exhibits it, saying 'There is a thief, whom I have detained yonder, and on whom I found this anklet, which is one missing from your Queen's trinkets.' The King enquired, and found that an anklet was really missing; and, blinded by the influence of unpropitious fate, bade his guards go and bring the thief. This King was called Nedun-Seriyan, and renowned for justice; but alas! no one, least of all a despotic Asiatic sovereign, is at all times wise. The guards went, and seeing Kôvalan, whom the goldsmith asseverated to be a thief, one of them despatched him with his sword.

Soon the intelligence is brought to where his unhappy wife (the virtuous Kannagi) is awaiting his return, and she rushes forth to the city, making the streets resound with her cries. She finally finds her husband and embraces his dead body, when he opens his eyes—restored for a moment to life—and after tenderly bidding her await reunion, closes them again, and is received into Paradise. She rushes away filled with fury, tears off one of her breasts, and flings it with curses over the guilty city, and then makes her way to the King. 'You have slain my husband,' she said 'who never did wrong or injustice. What gems were in your Queen's anklet, for in mine are rubies?' So saying, she broke the anklet open and exhibited them to the King. 'Ah!' cried he, in my wife's anklet were only pearls. I have slain an innocent man; and am I worthy to be a King? May I this day perish!" So saying, he fell dead at her feet. Kannagi, raging in her despair, cries upon the God of fire, who immediately appears. O virtuous matron, who hath wronged thee? The instant thine husband was unjustly slain, I had the command to consume the guilty'—'Slay not Brâhmans or the virtuous, or kine, or women, or the aged, or infants; but consume the rest.' So the conflagration raged till guilty Madura was wrapped in flames. Then appeared the guardian goddess of the city and thus addressed the raging widow: 'I am the Goddess of the city. No king before this was ever guilty of the least injustice, and in this case I will tell thee the secret of thy suffering. In the town of Singapuram there was a king who slew a merchant named Sangaman, accused by one Bharatan of being a spy. His wife was called Nîli, and she wandered long on the mountains, praying that he who had caused her grief might in another birth suffer as he had caused her husband to suffer. Kôvalan was that Bharatan, and was therefore born again as you know him, and has suffered for his crime committed in that former birth. On the fourteenth day from this thou shalt join thine husband.' Thus comforted, Kannagi left Madura, went to the mountain country, and on the hill of Tiru-senkunru under a *Vêngai* tree waited till, on the fourteenth day, Kôvalan appeared in a celestial body, and bore her away to Paradise. Here ends the story as connected with Madura.

MAHAMAHOPADHYAYA
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The last book connects the history with Vañji or Karûr and is evidently composed to account for the worship of Kannagi, as it is now performed in a multitude of temples in the West. Her image is to be seen with the lacerated bosom, and she is adored under the name of the 'Chaste Matron Deity.' The idea that any one cruelly wronged becomes after death a powerful demon, inflicting sore calamities unless propitiated, is at the very foundation of the superstitions of the South and West, as indeed of all India. The people who dwelt around the hill upon which Kannagi went up in the chariot, forthwith instituted a solemn dance in honour of the new Divinity, and hastened to inform their king, who came to the spot and erected an altar and ordained sacrificial rites. He then proceeded to the north, and after a variety of wild undertakings brought back a huge stone from the Himâlayas, out of which the statue of the Demoness was cut. This worship is still paid. It is said that the son of the king who so cruelly murdered Kôvalan offered in sacrifice 1,000 goldsmiths to propitiate the Demoness, and instituted the Feast still celebrated in her honour. It was only then that the plague of drought was removed and the Pândyan land again became fertile. There are doubtless some grains of historic truth here, and it would be very interesting to have the matter scientifically investigated.

G. U. POPE M. A., D. D.

Indian Institute, July 1897.

VEDIC RELIGION—BAGAVAT GITA.*

THE title chosen, perhaps, is not quite happy, and to the ordinary man educated in English, it conveys the idea of Rituals and the worship of the Elements, as set forth in the Rig Veda; and this in the case of a philosophic work, which repudiates the ritual law, as being altogether insufficient to effect one's salvation. And Sankara takes great pains to establish that the whole object of Krishna is to teach that perfection is not attainable by works but by knowledge of Atma or Self-knowledge as the translator puts it, and by *Naish karmya Siddhi.* However we welcome the book for more than one reason. In these days of critical knowledge and study, it is a great desideratum that we know directly what the great masters wrote and taught, instead of having to depend on the unreliable version of the Pandits, who themselves take their cue from more modern glosses and tikas. And it was a special difficulty in the case of Sankara's teachings. We demonstrated in a former issue how badly agreed were the several European admirers and followers of Sankara, among themselves, as to the real meaning of Sankara; and we have met many a Pandit, who sought to save Sankara from certain absurdities which flowed from his particular positions, by saying that Sankara did not say so and so, or that that he could not have meant so and so. We now give thanks to European scholarship and Dr. Thibaut for a valuable translation of Sankara's famous Sutra Bhashya, and it is a matter for sincere congratulation that an Indian Scholar has brought out a careful translation of Sankara's next great commentary. The work is as well turned out as it can be. And we note with pleasure that the learned translator has given mostly the sanscrit, in brackets or otherwise, of most important terms, which are more intelligence to us in the original than in the English form. English translators freely translate such words as Mahêshwara, Paramêshwara, Ishwara, and Isa as Supreme Lord, or Lord, and Bhava, into Reality, and Mahadeva into Great God, and Shiva into the Gracious; but why they don't take such liberties with such words as Vishnu (The all-pervader) and Narayana (one lying on the waters) we cannot understand. And perhaps, now the vice of translating Atma and Paramatma into Self and the Supreme Self respectively is ineradicable. And our friend has a new equivalent for Brahmagnan. Brahmagnan (Siva Gnan) becomes Atmagnan, which becomes knowledge of the Self, and Self-knowledge! No doubt if every body could know the reasons which induced Prof. Max Müller to fix these terms, it may be all very well. But how many know his reasons? And is not the word itself ambiguous, and does not the word in ordinary parlance apply more to the lower aspect of man's Egotism than to the High and Supereme spirit to which Atma and Paramatma are applied? The word itself originally meant animal life and man and God. In the Upanishads, Atman is used both to mean Jiva and God indifferently. But in the *Gita,* though Atman is used to mean God, yet a deviation in the use of the word is perceivable, by describing God as the Paramatman. Atma in a reflexive sense, equivalent to the

* Vol. I, Part I, with the commentary of Sri Sankara Charya, translated by A. Mahadeva Sastri, B. A., Curator, Government Library, Mysore, 1897, Price 3 Rs.—Messrs. Thompson & Co. Madras.

Tamil (தான்), is a much later use. Why should we therefore import a later signification into an earlier use of the word? But as we said above, the vice perhaps is now ineradicable, though we have thought it our duty to convey the warning, as even now the confusion of thought arising from ambiguity of expressions is plainly perceivable. We will go into Sankara's particular comments on the *Gita* at some future time.

NOTES AND COMMENTS.

Dr. R. N. Cust contributes the substance of a Paper on modern Religious conceptions, which he read before the last Oriental Congress, to the *Calcutta Review*. He propounds two questions for solution :—

(1) Is the same religious conception good for all time? Is there no room for evolution?

(2) Is the same religious conception good for all climes, races, physical peculiarities and geographical environments?

He answers that there is room for spiritual and intellectual evolution, and he illustrates it from the history of Jadaism and Christianity itself; and he affirms the existence of difference in Religious thought as determined by distance and time and peculiar environment and he reviews the various forms of Religion as existing in different countries at the present day, by classifying them under two headings :—

(1) The old systems purified, refined and adapted to the environment of civilized society; and

(2) Modern conceptions formed from the blending of old systems with Christian doctrines either consciously or unconsciously.

Under the first he includes Islamism, Neo-Judaism, Neo-Hinduism, Neo-Zoroastrianism, Neo-Buddhism, and Neo-Confucianism, and under the latter Brahmanism, Theosophy, Mormonism, Positivism, Agnosticism, Unitarianism and Theism. He notices the Arya Samaj movement under Neo-Hinduism, though he fails to take note of the changes in modern Hinduism itself. He points out that Buddhism is gaining ground in Europe and America, more on account of its Positivist aspect and that this does not fail in bringing about a revival in Buddhism in the East. But he feels doubt as to its ultimate success, as it underestimates the power of the human heart, in its innate intuitive search after and perception of a supreme controlling Power, and its allegiance to and dependence on Him. It may be true that the Buddhist Ideal was its spirit of universal charity and benevolence and mercy and pity, but he is quite wide of mark, when he says that this doctrine was totally unknown till then. We have not the least doubt in our mind that the *Mahabarata* was quite anterior to Buddha and these doctrines are set forth in it on a much more valid basis than by Buddha. As any visitor can see, it had no power for good in Ceylon or China, and as Dr. Edkins remarks, "The Power shown by Buddhism to win the faith of the Burmese, I should rather trace to the superiority of the Hindu race over the mountain tribes of the Indo-Chinese Peninsula.... The superiority of Hindu arts and civilization helped Buddhism to make this conquest." Bishop Bigandet says "If the Buddhist moral code in itself has the power to influence a people so far as to render them virtuous and devotional, independently of the element of intellectual superiority, we still lack the evidence of it." Col. Olcott published annual statistics to show the relative criminality of the Hindu and Buddnist populations in Ceylon and Burmah, and the latter class were the more numerous; while in Candy our Tamil friend informed us that his wife would not permit him to go to his estate frequently for fear of the Cingalese ryots. We can as such possess a perfect moral code (a well-known South Indian Prince published recently a beautiful religious and moral code) on paper, but whether it possesses all the spiritual and intellectual safeguards to work it well is another matter, and actual experience alone can furnish the supreme test. The Hindu nation, however, low it may have sunk, is not so bad and utterly ungodly and brutal as the submerged tenth in other countries of Europe and Asia. Dr. Cust again praises Brahmanism very much, but why it is so very unpopular in Bengal, and gaining so little ground elsewhere, requires investigation. He thinks that the position of Agnostics is hardly tenable; and according to Positivists, God or man must be set up as a deity, and they prefer Humanity to God. His criticism of Theosophy that it is absurd to expect people to believe in Mahâtmas, working wonders unseen, in this fag end of the 19th century is quite just, and Theosophy would gain more in India and everywhere if it abandons this *secret* doctrine, as modern Hinduism did long ago.

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An advertisement in '*Theosophy*' the organ of the Theosophical Society in America, states that that great enthusiast Charles Johnston M. R. A. S., a frequent contributor to the columns of the *Madras Mail*, has opened schools in various parts of America for the study of Sanscrit, "The culture language of the coming epoch, as Latin was of the Middle ages, and Greek of the Renaissance." The reference to the Indian Section of the Theosophical Society in the pages of this magazine is not quite complimentary to the popularity and success of Col. Olcott's mission.

Madras:—Printed by P. C. Kalliana Sundara Nadar, at the C. N. Press, 4, Guruvappen Street, Black Town, and Published by T. A. Swaminatha Aiyar, Armenian Street, Madras.